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AUTHOR Strasheim, Lorraine A.
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ABSTRACT

This paper includes a discussion of the problem of multilevel Latin classes, a description of various techniques and perspectives the teacher might use in dealing with these classes, and copies of materials and exercises that have proved useful in multilevel classes. Because the reasons for the existence of such classes are varied, it is suggested that teachers learn to cope with them by asking for a longer period that spans the lunch period and by using the time qualitatively. Four basic ingredients for coping successfully are suggested: (1) developing a positive teacher attitude, (2) timing the class periods intelligently, (3) learning to exploit the sharing possibilities, and (4) planning for variety and student "doing." The discussion of each of these ingredients includes numerous examples of successful classroom practices and techniques. The emphasis in all levels is on enabling the students to take responsibility for their own learning through peer learning activities and various forms of small and large group activities. The attached examples of materials include excerpts from various types of Roman and medieval Latin literature and texts typical of Roman daily life. Exercises for various levels that are based on the these materials are also included. (AMH)

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COPING WITH MULTI-LEVEL CLASSES EFFECTIVELY AND CREATIVELY

Lorraine A. Strasheim
Coordinator for School Foreign Languages
Indiana University-Bloomington

FL013828

Preface

Every Latin teacher since the beginning of Latin teaching and learning knows these lines from Vergil's Aeneid.

> Others, no doubt, will better mould the bronze
> To the semblance of soft breathing, draw from marble
> The living countenance; and others plead
> With greater eloquence, or learn to measure,
> Better than we, the pathways of the heaven,
> The risings of the stars: remember Roman,
> To rule the people under law, to establish
> The way of peace, to battle down the haughty,
> To spare the meek. Our fine arts, these, forever.
> Vergil, Aeneid VI, 847-853
> Translated by Rolfe Humphries

Fewer Latin teachers, however, may know this speech which Julius Caesar made to the Senate in 63 B.C.

> Our ancestors, gentlemen, were good at planning, and full of courage in action. They were also without the sort of pride which might otherwise have stopped them from imitating whatever was worthwhile in the culture of other nations. For example, they copied the armour and weapons of

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> the Samnites, and their official robes and insignia came on the whole from the Etruscans. In fact, they eagerly imitated any promising idea, whether it came from a friend or an enemy; they preferred to take over what was worthwhile, rather than envy it from a distance.
>
> Sallust, Catiline LI, 37-39.
> Translated by Roger Nichols
> and Kenneth McLeish

Like the Romans before us, those of us who have multi-level classes must learn to engage in what Paul Mackendrich has termed "creative borrowing." We have to learn from and imitate every source possible--teachers of the modern languages, teachers of English as a Second Language, elementary classroom teachers, and college teachers. We will be able to measure the merits of our classical educations by the extent to which we can emulate the ancient Romans in this regard--learning to cope with new problems through using the strategies of others.

The Problem

Multi-level or "combined" classes, the teaching of two or more years of a foreign-language sequence in a single class period, have always existed. In the past, multi-level classes were, by and large, confined to smaller high schools--those under a thousand in population; more often than not, the multi-level classes through the sixties and seventies, too, involved the third and fourth years, usually in a language with traditionally lower enrollments--like German, Latin, or Russian. Today, however, multi-level classes exist in every size school and in every language; today, too, there is every kind of combination of coures.

Multi-level classes exist today, to our certain knowledge, in the following "mixes":

* fifth and sixth years;
* fourth, fifth and sixth years;
* fourth and fifth years;
* third and fourth years;
* third, fourth and fifth years;
* second and third years;
* second and fourth years;
* second, third and fourth years;
* first and fourth years;
* first, second and third years; and even
* the third and fourth years of two different languages.

This is to say nothing of those poor souls who have one or two advanced students "tacked on" to almost every class period they teach.

The number of multi-level classes grows annually; it is a safe bet that somewhere between one-fourth and one-third of all foreign languages in the high school may be being offered in the multi-level class format.

Since schools, as a result of the publicity attending the President's Commission on Foreign Language and International Studies in the late seventies and a more positive public attitude toward second-language study, are offering more language study in the lower grades, it is entirely possible that there will be even more multi-level classes in the future--in the middle or junior high school, as it becomes necessary to "track" or group students with varying amounts of foreign-language experience. There are already multi-level classes in a couple of middle schools in Indiana.

Why Do Multi-Level Classes Exist?

Multi-level classes arise out of today's budget constraints, declining

student populations at all levels of schooling, and what Stephen L. Levy has identified as "lessened interest in certain languages and in lengthy language study."[1]

Multi-level classes are a fact of life for now and for the foreseeable future for a variety of reasons of which teachers ought to be aware.

1. Some school corporations, acting under severe budget constraints and taxpayer pressures in an era of declining student populations, have set minimum class sizes of 15 or 20.

The school basically has two choices: it can cancel the too-small foreign-language course or courses, possibly risking the loss of accreditation in the process, or schedule two (or more) courses into one class period. While Levy's "lessened interest in certain languages and in lengthy language study" may be part of the reason for multi-level classes, those too-small classes that result in multi-level scheduling are also due to:

* the "two-year block" mythology;
* schedule conflicts;
* increased requirements in other subject-matter areas; and
* student "released time" for work experiences, although this practice seems to be on the wane.

One factor contributing to the small size of classes is that teachers tend to focus on recruiting for the first year rather than working simultaneously to retain students into the second year and beyond. In the spring teachers harass their administrators with questions as to how many foreign-language classes they will have in the fall. They unfortunately

do not pay that same close attention to attrition rates. It is almost as if some of us do not realize that the number of classes and attrition are so closely related.

But there are still other factors leading to the scheduling of multi-level classes, including:

2. The size or the financial status of the school may require the use of teacher services in other subject-matter areas.

Many teachers simply refuse to admit the budgetary problems that schools are facing. However one may react, the plain truth is that even with all the school closings and the "RIFfing" that has gone on, teachers have not suffered as have the rank and file of workers in our present economy. Don't let yourselves forget that 80 to 85 percent of every district's budget is salaries.

There is yet another reason for the existence of multi-level classes that we should not overlook, for it relates to professionalism. Multi-level classes exist, finally, for a reason of which we should be proud.

3. Some teachers have requested this type of scheduling in order to offer meaningful sequences to those students wanting to develop viable second-language skills.

What we have to remember as we are struggling to cope with multi-level classes is that ALL multi-level classes arise out of a school corporation's efforts to meet diverse student needs as cost-effectively as possible in an environment of declining student populations.

Foreign-language enrollments have shown some modest gains of late,

but the same constraints causing multi-level classes are causing relatively large-sized classes in the beginning levels. Many schools now have first- and/or second-year classes of between 35 and 40. Ironically, the same strategies are needed for successful instruction in both multi-level and large classes.

Seizing the Offensive

As noted before, virtually every kind of multi-level class combination imaginable exists--fourth-year students with a first year, the first, second, and third years all in one period, even two different languages. Yet, as Stephen L. Levy has observed:

> Programming and scheduling are usually the prime determinants in deciding which classes will be combined. There is no definitive answer as to which levels are better suited for combination. It may be better to combine those levels that are closest, e.g., Levels 1 and 2, Levels 2 and 3, and so on, than to have a disparate combination such as levels 1 and 4.[2]

Teachers facing the prospects of multi-level classes need to seize the offensive rather than sitting passively to await what scheduing decisions may be made.

Depending upon the way scheduling is handled in your school, you should, at the appropriate time, send a memo to your curriculum director, your department chairperson, or to your principal. If the memo is not sent to the principal, make sure that s/he gets a carbon. That memo should contain two recommendations.

Recommendation #1. More effective instruction

> can be planned and implemented if the levels combined are close--second and third years, or third and fourth years, for example. Close levels can reinforce one another and share in many of the same activities. They are less apt to distract or resent one another.

What you have to keep in mind is that the scheduler is dealing with head counts; s/he may not be thinking in terms of management and learning at all. And in the absence of any recommendations or concrete information...

> Recommendation #2. The best period for the scheduling of the multi-level class is period ___ (the one spanning the lunch periods).

The reason for selecting the period encompassing lunch for the multi-level class should be obvious--this period is, in the vast majority of schools, a longer period than the others in the school day. And if you give the various groups different lunch periods...

The "Ingredients" in Coping Effectively

Teachers who have been craftspersons in the classroom are compelled, by the realities of the multi-level class, to become classroom artists or artisans. As Elliot W. Eisner explains:

> What is it that distinguishes the art of teaching from the craft of teaching? It is precisely the willingness and ability to create new forms of teaching--new teaching moves--moves that were not a part of one's existing repertoire. The craftsperson in the classroom has the repertoire, is skilled in its use, and manages the performance quite well indeed. But the craftsperson creates essentially nothing new as a performer. This person's mark is known by the skill with which he or she uses known routines.[3]

At the very barest of minimal levels, the multi-level class demands the ability to vary and change routines. Teachers who cannot be flexible and improvise are doomed to unhappy and frustrating experiences for all concerned.

Coping with a multi-level class effectively means that a teacher must deal with four basic "ingredients". Each ingredient is different and each has a distinct role to play in the process. These ingredients are:

1. Developing a Positive Teacher Attitude
2. "Timing" the Multi-Level Class Intelligently
3. Learning to Exploit the "Sharing" Possibilities
4. Planning for Variety and Student "Doing"

Let's delve into each of these elements or "ingredients" in some depth.

Developing a Positive Teacher Attitude

Researchers tell us that the most important days from the standpoint of effective classroom management are the first two weeks or so, for this is the time frame in which most students form their basic attitudes and work habits. This is why teachers should not make the work too easy at the outset. One can relieve pressure if one has had it, but it is almost impossible to establish except at the beginning of a course.

This need to set the work patterns and the work pace is also why teachers should arrange the classroom carefully to facilitate one group's working independently or in small groups while s/he is working with the other.

But, most importantly, the teacher has to take himself or herself in hand so that s/he can approach the multi-level class as positively and

as confidently as possible. Students who have never had these courses before do not have the teacher's concept of what they "ought" to be; they are prepared to accept the class at face value. If the teacher is harried or defensive of apologetic, however, they will begin to feel cheated; one group will begin to resent the other or others. The multi-level class teacher's task is to make one cohesive, cooperative "family" of people enrolled in different levels of the same language. And keep in mind that the multi-level class is not wholly without benefits: the upper level can see how far they have come and the lower level can be inspired to try harder.

If the teacher does not take as positive an approach as possible, even more students may be discouraged from enrolling in the future, thus defeating any hope of ever having separate classes again.

"Timing" the Parts of the Class Intelligently

One of the obstacles to coping with the multi-level class effectively is that all teachers are victims of a clock-and-calendar syndrome. We measure instruction by the clock--the number of credit hours awarded, or the calendar--the number of years studied. Not too long ago the Indiana University Coordinator's office received an irate woman's call about her child who "had had three years of French and didn't know anything." What emerged is that her child had had two thirty-minute periods of French per week in the elementary school over a span of three years. In that context the child's command of French was extremely good, but his mother was so much in the throes of the clock-and-calendar syndrome that she could not see the forest for the trees.

Teachers in the throes of the clock-and-calendar syndrome struggle valiantly to divide the period--and themselves--equally among the groups represented in the multi-level class. While this approach may work in some situations, it is doomed where there are 45-minute periods or where there are three groups in the multi-level class.

Simple logic should tell us that the lower of the groups needs more teacher time than the more advanced, but we find this hard to accept because our approach to all levels has focused so heavily on teacher-led activities. In a word, we teach a third- or a fourth-year class in exactly the same ways in which we teach the first year. As a consequence, we have not exploited paired or small-group learning nearly enough. Our thrust from the first year on ought to be upon increasing the students' responsibility for learning--their independence--as they move through each successive semester of the sequence. And the major reason for this is <u>not</u> facilitating the multi-level class, but, rather, to facilitate the students' development of second-language skills. One of the finest Latin teachers who ever worked in Indiana was Vivian Rogers; her Latin students did all their reading work in small groups. In that way each and every student translated far more than the one or two sentences whole-class recitation would have provided. Every student was interacting with the material and with his or her peers for most of the class period. Motivation was high and attention was good because every student was an active participant--a "doer"--for most of the class time, not merely a member of the "audience" nine-tenths of the time.

Because the multi-level class demands a qualitative rather than a

quantitative approach to the use of class time, teachers should experiment with varied ways of "divvying up" the class period. Here are some suggestions.

1. Have the upper level make occasional presentations to the lower, assist the lower-level students on a one-to-one basis, or serve as small-group leaders.

Let's try one example of something that might be done with the different levels working to complement each other's work, culminating with the upper level leading the lower in a small-group mini reading.

Suppose that you were, for instance, to devote part of the period on the day before Thanksgiving Vacation to an activity tangentially related to our "Turkey Day." The lower level, in anticipation of this activity, could be assigned to research the fowl that the ancient Romans ate, for this is a fascinating topic. The would, of course, come up an amazing array of menu items, including:

capon	partridge
chicken	peacock
crane	pheasant
dove	pigeon
duck	snipe
flamingo	stork
goose	swan
grouse	thrush
guinea fowl	woodcock
ostrich	woodpecker

In the process, the lower level's research might also include the following kinds of information.

Turkey was unknown in Europe until the discovery of America.

> The Roman cēna took place around 1:30 or 2:00 in winter months, 3:00 to 3:30 in summertime.

And the lower-level researchers may also uncover some Roman recipes like these from Apicius.

> A pigeon stew made with pepper, dates, honey, vinegar, oil, wine and mustard. (VI.4.2.224)

> The cooking of birds in sauces of vinegar, honey, oil, currants, wine, mint, pepper and herbs instead of roasting them. (V.1.227)

They might even run into Trimalchio's peacock eggs served stuffed with small birds in pepper sauce or the boar stuffed with live thrushes. (Petronius 33 and 40)

Simultaneously, the upper level can be assigned the preparation of "The Lament of the Roast Swan" from the medieval Carmina Burana. Students get a bang out of the fact that these students of an earlier day found it humorous to look at feasts from the perspective of the birds being served.

The lower level can report upon their research, the upper level can read aloud and translate "The Lament of the Roast Swan," then they can all listen together to the song as recorded in Carl Orff's Carmina Burana. Who knows? Your classes may even try to sing "The Lament."

Much the same process can be followed at Charistmas time by having the lower level research the Sāturnālia while the upper level prepares to lead them in reading some of the poet Martial's xenia, "gifts," and apophorēta, "dinner favors." So that you will be "armed" for two such learning activities, you are receiving, as a part of this workshop, copies

of "The Lament of the Roast Swan" and Iō Saturnālia.

What I like about this approach is that the two groups complement and reinforce one another in an activity that is authentically culturally based, yet permits some holiday-like activities.

But back to "timing" the multi-level class. What other kinds of things can you do?

2. Lead both classes in a single activity but require different levels of response.

Sometimes the parts of a multi-level class need a break from the "day-to-dayness" of the classroom routine. At times like these, you may take a day (or even two) to read something "off the beaten track"--like some Roman perspectives on man's best friend.

If you look at the set of materials entitled Quī amat mē, amat et canem meum, you will see how different responses can be falled for. If you are one of those "blessed" with three levels in a class period, the first-year people can read the sententiae and the first epitaph to a dog, the second-year students can read the edited version of the Issa or "Missy" epigram by Martial, and the third-year folks can read the epitaph to Margarīta or "Pearl".

The advantage of this approach is that all parts of the class collaborate on the same topic which helps to build an esprit de corps as well as giving them a broader knowledge base. Keep in mind that it was the Roman educator Quintilian who said at home a child could learn only what was taught to him, but at school he could also learn what was taught to others. (I.2.27)

A lesson on election graffiti can be utilized in much the same way. If you look at Orō vōs faciatis..., you can see that in this instance the lower level could be asked to "translate" all the "alphabet soup" into the Latin it represents before reading the selections it is assigned, while the upper one reads all of the selections and even writes some election graffiti of its own in Latin.

The rest of our "timing" strategies are relatively straightforward and need little or no explanation.

3. Teach one group on Monday, Wednesday and Friday one week, Tuesday and Thurday the next.

4. Teach one group for two or three consecutive days while the other is working on a project of one kind or another.

5. Alternate one week of teacher-led instruction with one week of independent or small-group minicourse work.

6. "Mix and match" a variety of timing strategies throughout the year to meet different needs and to vary routines.

The most important step in learning to cope with multi-level classes more effectively is to put the emphasis on using time, not just filling it. Try in the process to keep one wary eye on the idea conctent of what the students are working on; if it is interesting or provocative, the students will be motivated, if it is not, they will be restive and dissatisfied.

A "Material" Digression

Since we have looked at a couple of sets of teaching materials by now, it may be well to pause here to explain the thinking that has gone into

these materials. While this may seem a digression, it really is not.

The presentation of almost all lexical items even with the lines of the text in which they appear has resulted from my observations spanning more than thirty years in Latin and modern-language classrooms. The first of these observations stems from the fact that students' natural eye movements from left to right and their concentration are destroyed by those "trips" to the glossary or dictionary every third to fifth word. I could never get out of my mind that one of the most successful texts I ever used as both a student and a teacher was laid out in this fashion--Latin Poetry by Wilbert Lester Carr and Harry E. Wedeck (D.C. Heath, 1940).

Students also change, as every teacher knows, and fewer and fewer students are willing to become involved with the kinds of dictionary "safaris" much Latin reading becomes. Because of my work in the modern languages I am well aware, too, that students really master vocabulary through repeated usage. This format provides the usage but takes it out of the category of drudgery or tedium. I was very strongly influenced, too, by the great numbers of students who said things like "When I have to look up every other word, I get discouraged and quit" and "When the footnotes are longer than the Latin passage, I hang it up."

My primary purpose in laying out the materials in this form, however, is to focus students' attention on the idea content rather than on the mechanics. I want that focus because a student will remember Roman ideas ten years hence, not grammatical designations, not even "catchy" ones like "future passive periphrastic;" nor will many remember the "principal parts" of any lexical item. I want these students, once they are parents and

counseling their offspring, to remember the positive ideas they studied rather than the torment and tedium of extracting these ideas. And the majors will sort themselves out and take care of themselves; it is only the great majority of Latin students who cannot and will not.

I am really a true conservative at heart, despite my heretic reputation. Whatever the English verbal skills or SAT scores may be as concomitants of the Latin learning experience, I still insist that the real reason for studying Latin is to learn to read the language so that one can "communicate" with the Romans, to let them, as it were, speak for themselves.

Learning to Exploit the "Sharing" Possibilities

Because of our affliction with the clock-and-calendar syndrome and the absorption with numbers that says that the bigger or higher number is better, we frequently forget that a very good second-year student is not all that different from a weaker third-year student or a good third-year student is not really very different from a so-so fourth-year student, and so we lose sight of the "sharing" possibilities in the multi-level class context. But, as we all know, although a five-year-old, a graduate engineer, and a sixteen-year-old high school dropout all know different levels of English, they can, nonetheless, communicate productively.

Consider some of these activities that all the members of the two or three groups in a multi-level class can share.

Etymology Exercises
Games
Group Competitions
Films/Filmstrips
Complementary Assignments
Cultural Learning Activities
Guest Speakers
Test Days

Shared activities offer the teacher a respite from the usual "hurry and scurry" of the multi-level class.

There are even some grammar lessons that can be shared. It is possible, for example, for the upper level's review to the the lower group's introduction to a particular point of grammar, for every good teacher reviews prerequisite knowledge as a part of the presentation of new material. The lower-level group can then go on to paired oral exercises or written drills while the upper group is introduced to the new grammar or syntax.

For the sake of whole-class esprit de corps, the multi-level class should have at least one shared activity every couple of weeks.

In discussing working with the multi-level class thus far, we have discussed two kinds of "shared" assignments; in working with such things as "The Lament of the Roast Swan" and Iō Sāturnālia materials the lower level complemented the upper level's Latin reading to them; then in dealing with the lessons on the dog and the election graffiti the lower and upper levels read different parts of the same lesson. This lesson we are about to deal with is yet another kind of "sharing", for in this lesson the two levels are working on parallel aspects of the same general topic. Both assignments can be easily tied to a study of Roman funeral and burial customs, following which the lower level goes on to study "There's Very Little New Under the Sun: Roman Epitaphs" while the upper level studies "Murder Mysteries Are Nothing New!"

You will note, if you study these materials, by the way, that some selections are repeated in different contexts, the epitaph of the guard dog,

for example. There is nothing wrong with this kind of "repetition"! Some students will not really understand the reading until they repeat it while others will get a real sense of progress from being able to read it readily: both are benefits.

The most important aspect of learning to exploit the sharing possibilities is for Latin teachers to learn to share their good ideas for multi-level classes with one another. It is only within the past five years or so that Latin teachers have begun to share pedagogical ideas and teachermade materials at their conferences and through the professional literature. Latin in the schools will be only as strong as this sharing trend.

Planning for Variety and Student "Doing"

One of the problems Latin teachers face in trying to deal with multi-level classes is that they are already burdened with multiple daily preparations, much more often than not in two disciplines. In this context, teachers need to use their planning time as efficiently as possible, for the multi-level class must always be planned. Here are some planning strategies that may be of help.

1. If you have more than three daily preparations, establish a "planning cycle" in which you plan half of your courses as you like to one week and settle for the barest of outlines in the others, then reverse the process. A planning cycle can go a long way toward guaranteeing all of your students some "tender loving care" and some of the kinds of learning activities they value so highly.

2. Before school starts or at intervals when you have time, "annotate" the desk copies of your texts, noting in the margins the

points at which you want to insert games, cultural activities, or the like. Then as the year "heats up" you will still be ready to offer your students the best experience possible.

3. Force yourself to concentrate on developing step-by-step directions for students to use rather than on doing materials for them. They will benefit more from the "doing" than from predigested lessons.

And don't plan only writing assignments for the group with which you are not working. Plan paired learning activities in which the students drill each other, reversing roles, and small-group activities in which they plan, author, and perform. Everyone can learn to modulate his or her voice so that there is not bedlam. It may even be possible, in the process, that your Latin students may come to enjoy their Latin classes more than they did before!

There are basically five different kinds of activities a teacher can "program" for the multi-level class.

1. teacher-led activities
2 independent study
3. paired activities
4 small-group activities
5. machine led exercises

One way of planning is to define each day's work for each group in these "categories". The groups can be directed via the blackboard or the overhead projector and will learn to shift smoothly from one activity to another with a minimum amount of teacher direction. Planning using these categories, too, will tend to build in greater variety, especially if the teacher tries to plan three or four different activities for each class period. While, as Stephen Levy points out, the multi-level class can tax "the teacher's

ingenuity, creativity, adaptability, and stamina,"[4] no multi-level class needs to be half study hall each day.

Latin teachers frequently forget the value of some of the recorded materials that exist. Lower-level classes, for example, may on occasion listen to tapes on the heroes from the EMC Corporation's Splendor from Olympus series. The recordings are excellent dramatizations and include:

Jason and the Golden Fleece
The Story of Phaethon
Perseus Slays the Gorgon
Theseus Slays the Minotaur
Pyrrhus and Deucalion
Philemon and Baucis
The Story of Midas

Students in the second year, if they are reading any Caesar, might enjoy the EMC tapes which are dramatizations of:

The Helvetian War
Caesar and Ariovistus
Caesar in Belgium

The more advanced students reading The Aeneid would benefit from listening to the EMC tapes on the Trojan Cycle, such things as:

Hector and Andromache
The Death of Patroclus
The Wrath of Achilles
The Dido Episode

The appropriate group within the multi-level class can listen to the tapes as preparation for reading they are going to do, as review of reading they have done or to expand their knowledge. And each student can be assigned to compose five discussion questions as s/he listens.

Even the teacher who cannot stand several groups or pairs talking at

one time can still devise more than "workbookish" or translation exercises for the individual student. Consider the following.

1. Give the student a series of Latin words and phrases for which s/he is to find paraphrases in a given reading.

2. As the student to compose Latin questions over a given reading passage, specifying that these should not be questions requiring nominative case answers. This is the assignment for one day and should be corrected by the teacher. On the next day have the students write the answers to a set of questions complied from their previous day's efforts. And don't overlook the utility of the overhead projector in setting up this type of assignment.

3. Give the student a series of incomplete Latin sentences that s/he is to complete in any way s/he chooses so long as the end product is a sensible response. This can be an excellent way of practicing all those indirect statements, purpose constructions, and <u>cum</u> clauses we teach.

Even if listening to other groups working "bugs" you, at the very least the student in the multi-level class should be able to expect some teacher-led activities, some paired and small-group work, and some independent study. Students need the variety and the interaction.

Whatever you do, do not "program" yourself for every minute of the multi-level class period. Build in some ten- to fifteen-minute activities in which all levels are simultaneously working in pairs or small groups, albeit on different tasks. This will give you a chance to catch your breath and to give some additional help as needed.

And do not, in planning, overlook the minicourse as a way of gaining

some flexibility in the multi-level class context. If the minicourse is held out as a "special dispensation" to the more advanced level and if the students are guided in the materials to do some independent research, some written work, and some paired learning, with some sort of "display" session at the end, the teacher can gain anywhere from three days to two weeks work with the lower level or levels. (Even so, the teacher should not program himself or herself for an entire period; the process of varied activities should continue so that the students keep up the rhythm and so that the teacher can offer help as needed to all groups.) Semi-individualized minicourses can be an especial boon to the teacher who has three levels in one class period or the one who has several "add on" students throughout the day.

Varium et Mutabile Semper Femina is an example of a three-day minicourse. In this lesson, the student has a background reading "Growing Up Female in Ancient Rome," followed by a series of Martial's epigrams involving women, one on a vain braggart, two on the special physical characteristics of a couple of Roman women, a coupld on marriage, two on murdering women, one on a good wife, and one on Martial's ideal girl. All told, there are six and one-half pages of English reading and twelve lines of Latin to translate. The student is directed to practice reading some Latin aloud to get the right emotional tone, asked to write out some translations, instructed to translate some with a friend or the teacher, and given some questions to be able to answer.

The second minicourse, De Gustibus Non Disputandum, will take the average Latin student two weeks to complete. This lesson is designed to help students or organize the knowledge they have learned over the years

about Roman foods and meals into a coherent corpus of knowledge. The unit starts with a required reading assignment which gives the students some choices and options. By the end of the first week, they are to turn in a "midterm" report that asks them both to prepare a formal bibliography and to interact personally with the information acquired in their research. Then the students are asked to read some fifty lines of Latin, again from Martial, handling different pieces as in the previous minicourse.

Each of the minicourses is meant to finish up with a discussion/display session with the teacher. This session can range from twenty minutes to a full period, depending upon what the teacher wants to do.

Conclusion

The multi-level class is a test of your teaching skills in the way that no other class really is. You will really know that your multi-level class is going well when you begin to adapt the kinds of activities you use in it for your other classes because they are more successful in motivating students and promoting Latin learning. I know because I have been there.

Until that day, mī amīcissimī amīcissimaeque, dextrō pede!

References

1. Stephen L. Levy. "Teaching the Multilevel Foreign-Language Class." ERIC/CLL News Bulletin 6, i (September 1982), page 1.

2. Ibid.

3. Elliot W. Eisner. "The Art and Craft of Teaching." Educational Leadership 40, iv (January 1983), page 11.

4. Stephen L. Levy, op. cit.

Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47405

THE LAMENT OF THE ROAST SWAN

Student humor has always been keen, pungent, and slightly wicked. Some medieval students, for example, looked at these feasts involving birds of one sort or another from the birds' perspective. "The Lament of the Roast Swan" is from a collection of medieval Latin songs and poems known as the Carmina Burana. You may want to get hold of an album of Carl Orff's setting of the Carmina Burana to music, for the songs are lively and fun.

Ōlim latus colueram,	ōlim adv.: once, formerly, in past times latus, -a, -um: wide, broad; proud, haughty colo, colui, cultum 3: live or dwell in, inhabit
Ōlim pulcher exstiteram,	pulcher, -chra, -chrum: handsome, beautiful exsistō, -stitī, stitum 3: exist, live; appear
Dum cignus ego fueram.	dum adv.: while; until; not yet cignus, i m.: swan
Miser! miser!	miser, -a, -um: swan
Modo niger et ustus fortiter.	modo adv.: just; only; alone niger, -gra, -grum: black uro, ussi, ustus 3: burn, parch, dry by fire fortiter adv.: bravely, firmly, strongly, completely.

Notes: Medieval Latin users did not abide by classical Latin rules. Translate colueram, extiteram, and fueram as if they were all simple past tenses.

Girat, regirat furcifer,	giro 1: turn (on a spit) regiro 1: turn back and forth furcifer, -i m.: cook (a crook of a cook)
Propinquat mē nunc dapifer,	propinquō 1: approach, come near dapifer, -ī m.: waiter (literally, "napkin bearer")
Mē rogus urit fortiter.	rogus, -i m.: funeral pyre uro, ussī, ustum, 3: burn, parch, dry up by fire fortiter adv.: bravely, firmly, strongly, completely.
Miser! miser!	
Modo niger et ustus fortiter.	

Mallen in aquīs vīvere,

Nūdō semper sub āere,

Quam in hoc mergi pipere.

Miser! miser!
Modo niger et ustus fortiter.

Notes: Mallem: "I would prefer"
Quam: "rather than"

malō, mālui, malle irreg.: prefer
aqua, -ae f.: water
vīvo, vixī, victum 3: live
nudus, -a, -um: bare, open; plain, unadorned
semper adv.: always
sub. prep. with acc./abl.: under, beneath; in, within
aer, aeris n.: air, atmosphere
mergō, mersī, mersum 3: dip, plunge, immerse
piper, piperis n.: pepper

Eram nive candidior,

Quāvis ave formosior,

Modo sum corvō nigrior.

Miser! miser!
Modo niger et ustus fortiter.

nix, nivis f.: snow
candidus, -a, -um: white; shiny
quīvis, quaevis, quidvis pro./adj.: any; whoever
avis, avis f.: bird
formosus, -a, -um: lovely, beautiful
corvus, -ī m.: raven
niger, -gra, -grum: black

Nunc in scūtellā iacēō,

Et volitāre nequeō,

Dentēs frendentēs videō.
Miser! miser!
Modo niger et ustus fortiter.

Note: frendentēs: "gnashing"

scūtella, -ae f.: pan, skillet, serving dish
iaceō, iacuī, iacturus, 2: lie
volitō 1: fly, fly about
nequeō, -īvī, itum 2: be unable
dens, dentis m.: tooth

Summer Foreign Language Mini-Course Program
INDIANA UNIVERSITY - Bloomington
6-16 July 1976

THE POST MARTIAL AND ROMAN DAILY LIFE
Lorraine A. Strasheim, Instructor

IŪ SĀTVRNĀLIA!

I. Xenia (XIII.iii)

II. Fāvōnēs (XIII.lxx)

III. Mūricēs (XIII.lxxxvii)

IV. Dāmae (XIII.xciv)

V. Unguentum (XIII.cxxvi)

VI. Corōnae Rosae (XIII.cxxvii)

VII. Scrīnium (XIV.xxxvii)

VIII. Vergilius in Membrānīs (XIV.clxxxvi)

IX. Cicerō in Membrānīs (XIV.clxxxviii)

X. Catullus (XIV.cxxv)

The Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47401

(812) 337-5806)

This selection of Martial's epigrams is related to the Saturnālia. They give us a variety of insights into the gifts and favors the Romans exchanged in this holiday period. The epigrams in Book XIII were called Xenia, "gifts"; those in Book XIV were called Apophorēta, "dinner favors".

> (These epigrams) were published at the Saturnalia of 84 or 85 (perhaps one collection appeared in each of these years). The separate pieces were intended as sentiments or labels attached to gifts at the Saturnalia or to favors given to guests at dinners; they thus represent the earliest stage of the epigram, being in theory written on the gift itself. For such a purpose they would find a ready sale. Nearly all the Xenia are for presents that cater to the needs of the inner man.
>
> Edwin Post. Selected Epigrams of Martial. (Norman: University of Oklahoma Press, 1908, 1967): p. 317.

The first epigram is a rationale for the volume, the rest are the actual "labels" or "gift tags.

I. Xenia

Omnis in hōc gracilī Xeniōrum turba libellō
cōnstābit nummīs quattuor ēmpta tibi.
Quattuor est nimium? poterit cōnstāre ducbus
et faciet lūcrum bibliopōla Tryphon.
Haec licet hospitibus pro mūnere distīcha mittas,
sī tibi tam rārus, quam mihi, nummus erit.

- xenium, -ī n: present, gift
- gracilis, -e: thin, slender, slight; simple, unadorned
- turba, -ae f: throng, mob, group, crowd, number, lot
- libellus, -ī m: small book, pamphlet
- cōnstō, stitī, -stātum, 1: cost
- nummus, -ī m: coin, sesterce (about 5¢)
- emō, ēmī, ēmptum, 3: buy, purchase
- nimium adv: too much, too, excessively
- lūcrum, -ī n: profit, gain, advantage
- bibliopōla, -ae m: bookseller, bookdealer, publisher
- licet, -uit, -itum, 2, imp: it is permitted (allowed, lawful); one may (can)
- hospes, -itis m: host, visitor, guest, friend
- mūnus, -eris n: job, duty; gift, present
- distīcha, -ae f: poem of two lines, distich
- rārus, -a, -um: scattered, few, rare, infrequent

2. nummīs quattuor: The price is low, but if we recall how cheaply slaves were sold and that a single reader could dictate to a large number of slave copyists, there is little reason to question this price.
4. et = et tamen
   bibliopōla Tryphon: Tryphon was also Quintilian's publisher.

23

30

Addite per titulōs sua nōmina rēbus habēbis:

prastereas, sī quid nōn facit ad stomachum.

Martial XIII.iii

addō, -didī, additum, 3: add to, put to, increase
titulus, -ī m: title, label, inscription
praetereō, -īre, -iī, -itum: pass by, pass over, omit, overlook, disregard
stomachus, -ī m: stomach; taste, liking

7 titulōs: the lemmata or titles of the various couplets. The lemmata used for the epigrams in Book XIII are genuine. (lemma, -atis n: theme, topic, subject)
rēbus: the various objects described in the book.

II. Pāvōnēs

This is a protest against the eating of a bird as beautiful as the peacock. Since this couplet was to be attached to the gift, a very expensive and a highly prized gift, it should not be taken too seriously. In Varro's time, a single peacock egg cost five dēnāriī (about $1.00) and a whole bird was worth fifty dēnāriī (about $10.00). We know from Varro and Columella that the Romans raised these birds extensively.

Mīrāris quotiēns gemmantīs explicit ālās

et potes hunc saevō tradere, dure, cocō?

Martial XIII.lxx

2. et = et tamen

pāvō, -ōnis m: peacock
mīror 1 dep: marvel at, wonder at, be amazed at, feel awe (astonishment)
quotiēns adv: how many times, how often; as often as
gemmō 1: be jeweled, glitter, sparkle; bud out; be set with gems
explicō 1: unfold, unfurl, loosen, spread out
āla, -ae f: wing
saevus, -a, -um: fierce, savage, ferocious
trādō, -didī, -ditum, 3: hand over, give up, surrender, commit
dūrus, -a, -um: shameless, harsh, crude, cruel
cocus (coquus), -ī m: cock

III. Murices

This epigram represents a gift we might never have anticipated. It is written from the standpoint of the murices themselves, a device Martial often uses in these couplets.

Sanguine de nostro tinctas, ingrate, lacernas
induis, et non est hoc satis: esca sumus.

Martial XIII.lxxxvii

murex, -icis m: purple fish, murex; purple dye
sanguis, -inis m: blood
tingo, tinxi, tinctum, 3: wet; dye, color, tint, stain
lacerna, -ae f: cloak, shawl
induo, -ui, utum, 3: put on, clothe, wear, assume
esca, -ae f: food; bait

1. Sanguine...nostro = purpura.
   ingrate: in sense of "instead of being grateful, you eat us."
2. esca sumus: the mollusk from which the purple dye was extracted was edible.

IV. Dammae

The custom of giving food delicacies has persisted through time. Today's Christmas gifts include cheeses, meats, and fruit. Here Martial speaks as the dammae in an ironic label for a gift.

Dente timetur aper, defendunt cornua cervum:
inbelles dammae quid nisi praeda sumus?

Martial XIII.xxiv

damma, -ae f: deer, antelope, chamois, elk, venison
aper, apri m: wild boar
cornu, -us n: horn, antler
cervus, -i m: stag, buck
inbellis (imbellis), -e: unwarlike, peaceloving, powerless, feeble
nisi conj: if not, unless, except, only
praeda, -ae f: booty, spoils, loot, prey, game

1. Dente: "tusk"

V. Unguentum

In this couplet Martial is urging his reader to be an Epicurean in the sense that Horace was one and to use his resources for self-enjoyment.

Unguentum hērēdī nimquam nec vīna relinquas:
ille habeat nummōs, haec tibi tōta datō.

Martial XIII.cxxvi

unguentum, -ī n: ointment; perfume, cologne, scent
hērēs, -ēdis m & f: heir, heiress, successor
relinquō, relīquī, relictum, 3: leave, bequeath, hand down, pass on
nummus, -ī m: coin, cash, money
tōtus, -a, -um: whole, entire, all

1. unguentum and vīna = the good things and pleasures in life.
2. nummos: i.e. only "the money you are not able to spend for food or drink or in some other way on yourself."
   datō: future imperative

VI. Corōnas Rosae

Post points out that there was a steady demand for roses at Rome, especially in connection with dinners. He says that the demand was so great that even the rose farms at Paestum could not keep up with it, even though the plants bloomed twice a year.

Dat festīnātās, Caesar, tibi brūma corōnās:
quondam vēris erat, nunc tua facta rosa est.

Martial XIII.cxxvii

festīnō 1: hurry up, speed up
brūma, -ae f: winter, wintertime
quondam adv: once, formerly, heretofore, previously
vēr, vēris n: spring, springtime; product of spring

1. festīnātās: "forced," freely, "early". The wreaths were made of roses raised in hothouses.
   Caesar = Domitian.

These couplets from Book XIII were written to accompany dinner favors (apophorēta) which the guests carried away in their napkins (mappae). This type of gift giving was especially popular at the time of the Saturnalia.

VII. Scrīnium

Here Martial speaks as if he himself were the scrīnium, a bookcase or holder which was cylindrical in shape.

Sēlectōs nisi das mihi libellōs,

admittam tinēas trucēsque blattās.

Martial XIV.xxxvii

scrīnium, -(i)ī n: bookcase, chest, box, file
nisi conj: if not, unless, except, only
libellus, -ī m: small book, pamphlet, booklet
tinea, -ae f: borer, worm, bookworm
trux, -ucis: savage, wild, fierce, ferocious
blatta, -ae f: cockroach

1. Sēlectōs: i.e. few and choice.
   mihi: the scrīnium is speaking.

VIII. Vergilius in Membrānīs

The gift here is a miniature or "pocket" edition of Vergil. Since one could write on both sides of parchment and in a very fine hand, which was difficult on papyrus if not impossible, a small parchment book could hold a great deal.

Quam brevis immēnsum cēpit membrāna Marōnem!

ipsius vultūs prīma tabella gerit!

Martial XIV.clxxxvi

membrāna, -ae f: membrane, skin; parchment, vellum
quam adv: how, how much
brevis, -e: small, narrow, brief
immēnsus, -a, -um: boundless, immense, vast, immeasurable
capiō, cēpī, captum, 3: take hold of, grasp, contain, capture, be large enough for
Marō, -ōnis m: Publius Vergilius Maro
vultus, -ūs m: face, countenance, features
tabella, -ae f: tablet, painting, picture, page
gerō, gessī, gestum, 3: carry, bear, wear, bring, produce

1. immēnsum: "voluminous;" note the antithesis with brevis.

Summer Foreign Language Mini-Course Program
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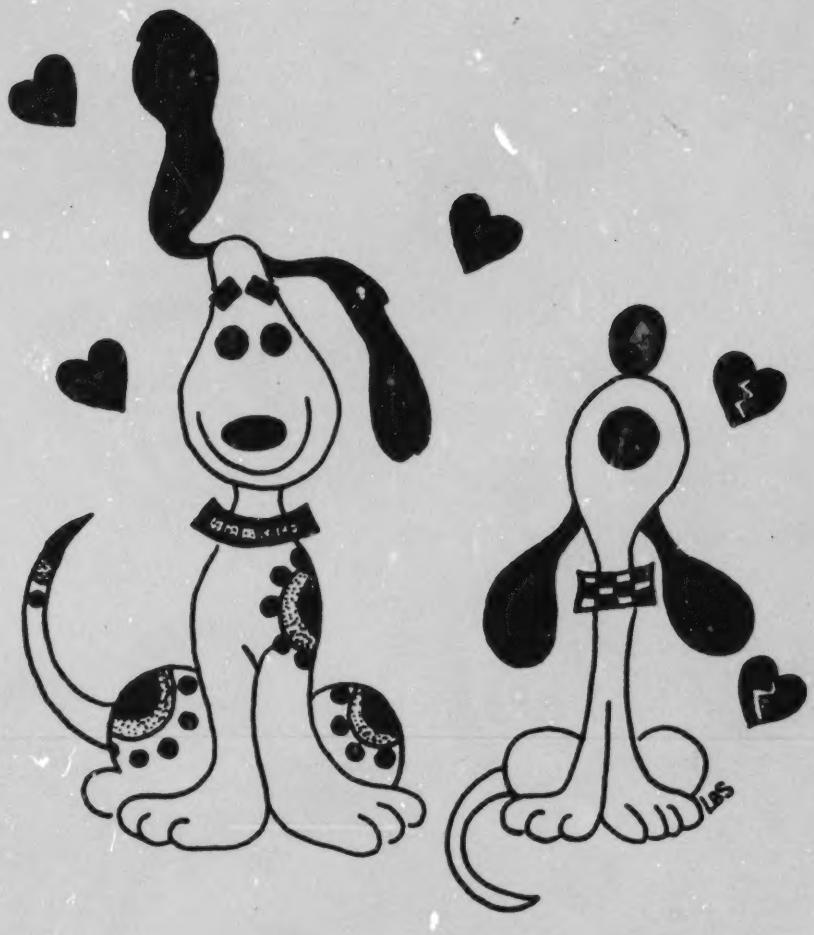
THE POET MARTIAL AND ROMAN DAILY LIFE

Lorraine A. Strasheim, Instructor



QUĪ AMAT MĒ, AMAT ET CANEM MEUM.
..Anon.

I. Sententiae

II. DĪs MĀnibus CanĪ FĪdō

III. Catella Issa

IV. DĪs MĀnibus MargarĪtae

The Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47405

(812) 337-5806

I. SENTENTIAE

The dog has been a favorite device for illustrating human foibles down through the ages as these sententiae from a variety of sources illustrate.

A. Canis sine dentibus lātrat.
...Ennius

canis, -is m: dog
sine prep. with abl: without, lacking
dens, dentis m: tooth
lātrō 1: bark, bay

B. Ā cane nōn magnō saepe tenētur aper.
...Ovid

ā, ab prep. with abl: by, from, away from
magnus, -a, -um: great, large, big
saepe adv: often, frequently
teneō, -uī, tentum, 2: keep, hold, grasp, grip, control
aper, aprī m: wild boar

C. Canis timidus vehementius lātrat quam mordet.
...Curtius (adapted)

timidus, -a, -um: timid, shy, fearful
vehementer adv: vilently, vehemently, strongly, powerfully, forcefully
quam adv: how, how much; as much as, as; than; very, very much; extremely
mordeō, momordī, morsum, 2: eat, devour; bite, hurt

D. Quī vult caedere canem, facile invenit fūstem.
...Anon.

quī, quae, quod rel. pron: who, which, that
volō, voluī, --, velle irreg: wish, want, desire
caedō, cecidī, caesum, 3: strike, beat; fell, kill, cut down
facile adv: easily
inveniō, invenī, inventum, 4: come upon, find
fūstis, -is m: cudgel, stick, club

E. Lātrante ūnō, lātrat statim et alter canis.
...Anon.

lātrō 1: bark, bay
ūnus, -a, -um: one, a single
statim adv: immediately, at once; steadfastly, firmly
alter, -tera, -terum: one of two; the other; another

F. Melior est canis vīvus leōne mortuō.
...Ecclesiastes

melior, melius comparative of bonus: better
vīvus, -a, -um: living, alive
leō, -ōnis m: lion
mortuus, -a, -um: dead

Source: Waldo E. Sweet. Latin: A Structural Approach. (Ann Arbor: University of Michigan Press, 1957, 1958)

II. DĪS MĀNIBUS CANĪ FĪDŌ

If an ancient Roman were to come to life today, he might not find our pet cemeteries and petfood counters in supermarkets all that strange. Since the epitaph which follows survives, we can guess that he might find the "mechanics" strange but the spirit very familiar.

Raedārum custōs, numquam lātrāvit ineptē.

Nunc silet, et cinerēs vindicat umbra suōs.

raeda, -ae f: carriage, chariot
custōs, -ōdis m & f: guardian, watchman, guard, attendant
numquam adv: at no time, never
lātrō 1: bark, bay
ineptē adv: unsuitably, foolishly, inappropriately, in vain
nunc adv: now, at this moment
sileō, siluī, —, 2: be still, be noiseless, be silent
cinis, cineris m: ashes; grave
vindicō 1: protect, preserve; avenge
umbra, -ae f: shade, shadow, ghost, spirit
suus, -a, -um: his, her, its, their (depends on subject)

III. CATELLA ISSA

Did you ever have a dog who was more loving than anyone else in your life at that time? More precious than anything you could imagine? Did your dog ever seem to be speaking to you? To be feeling your moods? If so, you will have no difficulty identifying with Martial's description of the puppy Issa (Missy).

Issa est pūrior ōsculō columbae,

Issa est blandior omnibus puellīs,

Issa est cārior Indicīs lapillīs,

Issa est dēliciae catella Pūblī.

Hanc tū, sī queritur, loquī putābis;

pūrus, -a, -um: clean, spotless, pure
osculum, -ī n: little mouth = puckered lips; kiss
columba, -ae f: dove, pigeon
blandus, -a, -um: pleasant, flattering, loving
omnis, -e: each, every; all
cārus, -a, -um: dear, precious, costly, expensive, valued
Indicus, -a, -um: of India, Indian
lapillus, -ī m: precious stone, jewel, gem
dēlicia, -ae f: lover, sweetheart, darling, favorite
catella, -ae f: (female) puppy
Pūblius, -(i)ī m: proper name
hic, haec, hoc pron. and adj: this; he, she, it
sī conj: if
queror, questum, 3 dep: complain; croon, warble, coo
loquor, locūtum, 3 dep: talk, speak
putō 1: think, consider, suppose, imagine

Line 3: carior Indicis lapillis = pretiosior gemmis Indiae.

sentit trīstitiamque gaudiumque.

sentiō, sēnsī, sēnsum, 4: sense, perceive, feel, realize, is aware of
trīstitia, -ae f: sorrow, glumness, gloom, sadness
-que enclitic conj: and; both...and
gaudium, -(i)ī n: joy, gladness, pleasure, enjoyment

The poem continues: She lies curled up on one's chest and sleeps so gently that no breaths are felt; and, forced by the pressure of her bladder, she does not wet the bedclothes with one drop, but wakes you up with one soft paw and advises that she should be put down from the couch, then asks to be lifted up again...

17 Hanc nē lūx rapiat suprēma tōtam,

hic, haec, hoc pron. and adj: this; he, she, it
nē adv: no, not; conj: lest, so that not
lūx, lūcis f: light, moonlight, sunlight, daylight; sight, public view; eye, eyesight
suprēmus, -a, -um: highest, utmost; last, final
tōtus, -a, -um: whole, entire, all, total, complete

pictā Pūblius exprimit tabellā

pingō, pīnxī, pictum, 3: paint, draw
Pūblius, -(i)ī m: proper name
exprimō, -pressī, -pressum, 3: model, copy, portray
tabella, -ae f: flat board, tablet, picture

in quā tam similem vidēbis Issam

quī, quae, quod rel. pron: who, which, that
tam adv: so, so much; as
similis, -e: similar, like, resembling
videō, vīdī, vīsum, 2: see

20 ut sit tam similis sibi nec ipsa.

ut conj: in order that, that, so that, with the effect that
sē, sibi reflex. pron: oneself, himself, herself, itself, themselves
nec conj: and not; neither...nor
ipse, -sa, -sum intensive pron: himself; self; very; actual; real

Line 17: lux...suprema = mors.
Line 19: tam similem...Issam: "a Missy so like the original"
Line 20: ut...ipsa: "that she herself is not so like herself"

21 Issam dēnique pōne cum tabellā:

aut utramque putābis esse vēram

aut utramque putābis esse pictam.

Martial I.cix

dēnique adv: at last, finally; in short, in a word
pōnō, posuī, positum, 3: put, place, set; regard, consider
cum prep. with abl: with, along with
tabella, -ae f: flat board, tablet, picture
aut conj: or, or else; either...or
uterque, utraque, utrumque pron. and adj: either, each; one (of two); both (which)
putō 1: consider, think, suppose, imagine
vērus, -a, -um: true, genuine, real; suitable
pingō, pīnxī, pictum, 3: paint, draw

IV. DĪS MĀNIBUS MARGARĪTAE

Martial's epigram on the puppy seems much more believable once we have read this extant epitaph to a dog named Margarita which, of course, means "pearl".

Gallia mē genuit, nōmen mihi dīvitis undae

concha dedit, fōrmae nōminis aptus honōs.

Doctæ per incertās audāx discurrere silvās,

collibus hirsūtās atque agitāre ferās,

5 nōn gravibus vinclīs unquam cōnsuēta tenērī,

Gallĭa, -ae f: Gaul, France
gignō, genuī, genitum, 3: produce, bear, give birth to
nōmen, nōminis n: name, title, appellation
dīves, dīvitis: rich, wealthy, expensive
unda, -ae f: wave, sea, ocean
concha, -ae f: conch, shell; clam; oyster; pearl
dō, dedī, datum, 1: give, present
fōrma, -ae f: form, shape; appearance, image, likeness
aptus, -a, -um: apt, suitable, proper, right
honōs, honōris m: honor, distinction
doceō, -uī, doctum, 2: teach, instruct, inform, train
per prep. with acc: through, along, over; during
incertus, -a, -um: uncertain, unsure, unsteady, unsettled, wavering
audāx, -ācis: bold, daring, courageous
discurrō, -(cu)currī, -cursum, 3: run around, run back and forth, run through
silva, -ae f: forest, woods
collis, -is m: hill, mound, elevation
hirsūtus, -a, -um: hairy, shaggy, rough
agitō 1: agitate, drive, move, hunt
fera, -ae f: wild animal, beast
gravis, -e: heavy, weighty, ponderous
vinc(u)lum, -ī n: tie, bond, rope, chain
unquam (umquam) adv: ever, at any time
cōnsuēscō, -suēvī, cōnsuētum, 3: become used to or accustomed to, get the habit, train
teneō, -uī, tentum, 2: hold, keep

Lines 1-2: concha dīvitis undae: "rich ocean's shell;" the dog's name was Margarita.

verbera nec niveō corpore saeva patī.

Mollī namque sinū dominī dominaeque iacēbam

et noram in strātō lassa cubāre torō,

et plūs quam licuit mūtō canis ōre loquēbar:

nūllī lātrātūs pertimuēre meōs.

Line 8: noram = noveram
Line 10: pertimuere = pertimuerunt

verber, -eris n: blow, lash, whip; pl: flogging, beating
nec conj: and not; neither...nor
niveus, -a, -um: snow white, snowy
corpus, corporis n: body
saevus, -a, -um: fierce, savage, furious
patior, passum, 3 dep: endure, bear, suffer, be afflicted with
mollis, -e: soft, pliable, gentle, pleasant
namque conj: for in fact, for actually; why!
sinus, -ūs m: bend, curve, fold; lap
dominus, -ī m: master; head of household
domina, -ae f: mistress; female head of household
iaceō, -uī, --, 2: lie, extend, be located
nōsco, novī, notum, 3: begin to learn, become familiar with; perfect: know
strātum, -ī n: coverlet, blanket, quilt
lassus, -a, -um: tired, worn out, weary
cubō, -uī, -itum, 1: recline (at table); lie
torus, -ī m: couch, bed, divan, sofa
plūs, plūris comparative of multus: more
quam adv: as much as, as; than; very
licet, -uit, -itum, 2 impersonal: it is permitted (allowed, lawful); one may
mūtus, -a, -um: mute, silent, speechless
canis, -is m: dog
ōs, ōris n: mouth, lips
loquor, locūtum, 3 dep: talk, speak
nūllus, -a, -um: no, none; nobody
lātrātus, -ūs m: barking, yelp
pertimēsco, -uī, --, 3: alarm, be afraid of; scare

Sed iam fāta subī partū iactāta sinistrō

quam nunc sub parvō marmore terra tegit.

sed :onj: but, still, yet
iam adv: now, at present, at the present moment
fātum, -ī n: fate, destiny, universal law
subeō, -iī (īvī), -itum, īre: go under, undergo, submit to, draw near, approach
partus, -ūs m: birth, delivery, labor
iactō 1: toss, hurl, pitch; overthrow
sinister, -tra, -trum: left; unlucky, perverse, adverse, unfavorable
quī, quae, quod rel. pron: who, which, that
nunc adv: now, at this moment
sub prep. with acc/abl: under, beneath, at the foot of; close to, near
parvus, -a, -um: small, little
marmor, -oris n: marble
terra, -ae f: earth, land
tegō, texī, tectum, 3: cover, cloak, shelter; escort, accompany

Source: S.K. Bailey. Roman Life and Letters. (London: Macmillan and Co., Ltd., 1962), page 32. From: F. Bücheler, Carmina Epigraphica 1175 (Leipzig, 1895).

8

Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47405

ORO VOS FACIATIS...

Lorraine A. Strasheim

Coordinator
1980

Introduction
WHERE DOES OUR ELECTION INFORMATION COME FROM?

The archaeological findings at the ancient city of Pompeii, destroyed by the volcanic eruptions of Mt. Vesuvius in 79 A.D., have taught us much of the ancient Romans' daily habits and activities. We know, for example, that these were the main officials at Pompeii, which was governed in a model patterned after that of Rome itself.

Officials	Duties	Term of Office	How Selected
Decuriones (about 100)	Town or city council for overall supervision of city government	life	Property owners appointed by the council itself
Duoviri (Duumviri)	Two chief officials for the administration of justice	1 year	Elected by all Pompeii's Roman citizens
Aediles (two)	Officials for the maintenance of public buildings and order	1 year	Elected by all Pompeii's Roman citizens
Seviri Augustales (six)	Priests of the state religion	life	Appointed by the decuriones (the council

All of these officials, of course, had workers to help them in the performance of their duties, much in the same way city and state governments are organized today. The major difference was that these workers were often slaves; we know, for instance, from written records, that the decuriones (the town council) owned slaves.

Since all the elective offices in Pompeii were for one-year terms, Pompeii was constantly in the throes of an election--or checking up to see that those elected had lived up to the campaign promises made. Everybody got into the election "act" just as they do today: women, although they could not vote, children and young people, professional groups and unions, and even beggars campaigned for the candidates of their choice by painting their "ads" on whitewashed spaces on walls. As you may know, these slogans and sayings which are painted on walls are known as graffiti. Since over 1,500 of these election graffiti survived after the election of 79 A.D., we can learn several interesting things about the Romans' election practices.

A TASK

As you work your way through this lesson, keep trying to make comparisons between the practices of the ancient Romans and modernday Americans.

I. ELECTION "SHORTHAND"

M MARIVM
AED· FACI· ORO· VOS

Because the space on the city walls of Pompeii was limited, the Romans evolved a kind of election "shorthand" for conveying their campaign slogans and all of their electioneering messages. More often than not, a campaign "ad" on a section of whitewashed wall resembled nothing so much as a string of letters from the alphabet. But the Romans--and now YOU--could supply the missing elements and construct the idea intended. Consider the following campaign "posters" for example.

A. M. Marium aed. faci. ōrō vōs.

M. (Mārcus) Marius, -ī m: proper name
aedīlis, -is m: aedile, elected official who supervised buildings, roads, markets, public performances, and police
ōrō 1: beg, entreat, beseech, ask, urge

aed. faci.: eum aedīlem faciātis or ut eum aedīlem faciātis.

B. M. Mari. v.b.o.c.

M. (Mārcus) Marius. -ī m: proper name
colōnus, -ī m: colonist, settler

v.b.: virum bonum
o.c.: oro, coloni. The (ut) vōs faciātis, "that you elect," is understood.

C. P. Carpīn. IIv v.b.o.v.f.

P. (Pūblius) Carpīnius, -(i)ī m: proper name
duumvir (duovir), -virī m: duumvir, one of two chief magistrates in colonies and municipalities

IIv.: duumvirum
v.b.: virum bonum
o.v.f.: oro vos faciatis

D. P. Fūr IIv. v.b.o.v.f.

P. (Pūblius) Fūrius, -(i)ī m: proper name

Can you read the whole graffito aloud before translating it? (If you cannot remember the "shorthand", reread the notes and the mini-vocabularies given above.)

E. N. Vēium IIv v.b.o.v col.

N. (Numerius) Vēius, -(i)ī m: proper name

o.v.: This campaign worker omitted the "f."
col.: A variant abbreviation of coloni.

F. L. Aqutium d.v.v.b.o.v.c.

L. (Lūcius) Aqutius, -(i)ī m: proper name

d.v.: Sometimes abbreviated to IIv., duumvirum.

A TASK

Given the abbreviations you have learned here, make up at least two fictitious graffiti to serve as election campaign notices that might have appeared on an ancient Roman wall.

II. PROMISES, PROMISES

There has probably never been an election campaign in which promises have not been made, although there have been many after which promises have not been kept. The Pompeiian candidates kept their popularity by distributing free gifts of food, by paying for shows and games at the theater or amphitheater, and sometimes even by building public buildings at their own expense. And you can be certain that just as the Romans campaigned by graffiti on the city's walls, they also kept a candidate's "scorecard" in the same way.

A. C. Iūlium Polybium aedīlem o.v v.

C. (Gāius) Iūlius Polybius, -(i)ī m: proper name
aedīlis, -is m: aedile, elected official who supervised buildings, roads, markets, theaters, public performances, and police

pānem bonum fert.

pānis, -is m: bread
ferō, tulī, lātum, ferre, irreg: bear, bring, offer, propose

B. Bruttium Balbum IIvirum Geniālis rog.

Bruttius Balbus, -ī m: proper name
Geniālis, -is m: proper name

Hic aerarium conservabit.

hic, haec, hoc pron. & adj: this; he, whe, it
aerārium, -(i)ī n: treasury
conservō 1: keep, preserve, maintain, guard

IIvirum: duumvirum
rog.: rogat; the (ut) vōs faciātis is understood.

Because the ancient Romans were an outspoken people, they did not back away from making known their political candidates as Genialis did above. A variety of groups and alliances openly--and enthusiastically--endorsed candidates. There is even some evidence that sometimes the opposition put up campaign graffiti, signing them with such identifications as "the pickpockets" or "the heavy sleepers."

III. WE ENDORSE CANDIDATE "X"

A. Ti. Claudium Vērum IIvir. vīcīnī rogant.

Ti. (Tiberius) Claudius Vērus, -ī m: proper name
duumvir (duovir), -virī m: duumvir or duovir, one of the two chief magistrates in colonies and municipalities
vīcīnus, -ī m: neighbor

IIvir: duumvirum. Supply (ut) vōs faciātis.

B. Postumium Prōculum aed. offectores rog.

Postumius Prōculus, -ī m: proper name
aedīlis, -is m: elected official in charge of buildings, roads, markets, theaters, public performances, and police
offector, -ōris m: dyer

The graffito writer, apparently an offector himself, trusted the passerby to supply both the -ant ending for the verb and the formula o.v.f.

C. Trebium aed. tonsōrēs.

Trebius, -(i)ī m: proper name
tonsor, -ōris m: barber

A TASK

What do you have to supply in order to "flesh out" this last graffito? Read it aloud or write it out, supplying all the elements the writer was depending upon the Roman reader to add mentally.

D. C. Gavium Rūfum IIvir. o.v.f. ūtilem r.p.

C. (Gāius) Gavius Rūfus, -ī m: proper name
ūtilis, -e: useful, of service, beneficial, advantageous

Vesonius Prīmus rogat.

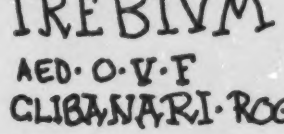
Vesonius Prīmus, -ī m: proper name

r.p.: reī pūblicae, dative with ūtilem.

E. Trebium aed. o.v.f. clībānārī rog.

Trebius, -(i)ī m: proper name
clibanarius, -(i)i m: maker or seller of earthenware jars

The o.v.f. formula was so ritualistic that the graffiti "authors" did not always consider its effect. Here the oro is unnecessary because of the rog(ant).



F. M. Holconium Priscum, C Gavium Rūfum

M. (Mārcus) Holconius Priscus, -ī m: proper name
C. (Gaius) Gavius Rūfus, -ī m: proper name

IIvir.

duumvir (duovir), -virī m: duumvir, one of the two chief magistrates in cities and municipalities

Phoebus cum ēmptōribus suīs rogat.

Phoebus, -ī m: proper name
emptor, -oris m: buyer, customer
suus, -a, -um: his, her, its, their (depends upon subject)

IIvir: duumvirōs

G. C. Cuspium Pansa aed. aurificēs

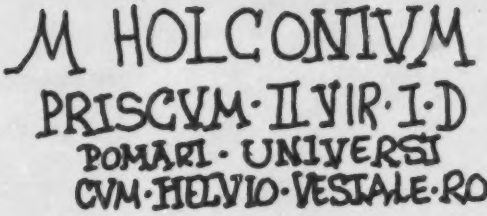
C. (Gāius) Cuspius Pansa, -ī and -ae m: proper name
aurifex, -ficis m: goldsmith

ūniversī rog.

ūniversus, -a, -um: whole, entire, all, all together, in general

H. Cn. Helvium Sabīnum Īsiācī rog.

Cn. (Gnaeus) Helvius Sabīnus, -ī m: proper name
Īsiācus, -ī m: priest or worshipper of Isis



I. M. Holconium Priscum i.d. pōmārī

ūniversī cum Helviō Vestāle rog.

i.d.: iūre dīcendō

M. (Mārcus) Holconius Priscus, -ī m: proper name
iūs, iūris n: right, law; iūs dīcere - make judicial decisions, interpret the law
Helvius Vestālis, -(i)ī and -is m: proper name

The graffiti in the previous section indicated individuals or groups supporting a candidate; this next set seeks (commands?) the support of identified groups, for no election is a success if the voters do not turn out.

IV. GETTING OUT THE VOTE

A. Sallustium Capitōnem aed. o.v.f.

caupones facite.

Sallustius Capitō, -(i)ī and -ōnis m: proper name
caupō, -ōnis m: innkeeper, shopkeeper

B. Vērum aed. o.v.f. unguentārī facite rog.

rog.: rogō

Vērus, -ī m: proper name
unguentārius, -(i)ī m: dealer in unguents and ointments

Lastly, what fun would any campaign be if there were no "needling" of the candidates? You may be surprised at how far the Roman "needling" goes, however.

V. NEEDLING THE CANDIDATES

A. M. Cerrinium Vātia aed. o.v.f. sērībibī

ūniversī rogant. Scrīpsit Flōrus cum

Fructō.

M. (Mārcus) Cerrinius Vātia, -ī and -ae m: proper name
sērībibus, -ī m: one who drinks into the late hours, a "toper", a heavy drinker, an "alcoholic"
ūniversus, -a, -um: whole, entire, all, all together, in general
Flōrus, -ī m: proper name
Fructus, -ī m: proper name

The "co-signers'" names may well be a play on words involving the types of wines in which the sērībibī indulge.

B. Vātiam aed. fūrunculī rogant.

Vātia, -ae m: proper name
fūrunculus, -ī m: pickpocket, thief

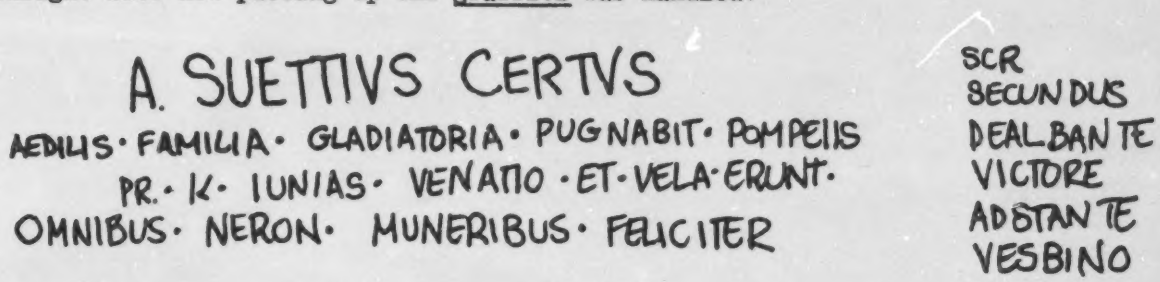
C. Claudium IIvir. animula facit.

facit: Translate as if faciet.

Claudius, -(i)ī m: proper name
animula, -ae f: little soul, small mind

VI. HOW DID THE GRAFFITI GET ON THOSE WALLS?

Not only the 1500 election graffiti appeared on the walls of Pompeii, for there were announcements of every kind and description, many for gladiatorial games, "for rent" graffiti for space in the various insulae or tenements scattered throughout Rome, ads, insults, the gamut of all things possible. One surviving graffito announcing a gladiatorial game, a campaign promise, perhaps, gives us some insight into how putting up the graffiti was handled.



The graffito itself reads: The gladiatorial troupe of Aulus Suettius Certus the aedile will fight May 31 in Pompeii. There will be hunts and awnings. Good luck to all the shows of those trained in Nero's school!

This "ad" for a gladiatorial game is unusual because, most like modernday television shows running their "credits", this ad cites the graffito painters, adding:

> Secundus lettered this (ad), with Victor doing the whitewashing and Vesbinus supervising.

The process of putting up one's "posters" all over town involved whitewashing a spot on a building first so that one's lettering would stand out and catch the eye of the passerby.

By now it should be becoming clear that life in the ancient Roman world was simultaneously very like and very different from life in our own times. The likenesses, moreover, seem to indicate that the human animal may well have changed far less than we would like to believe.

A TASK

"Author" any type of Latin graffito you choose.

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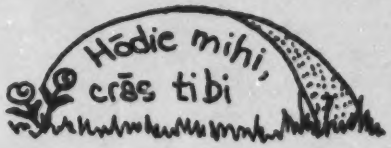
THERE'S VERY LITTLE NEW UNDER THE SUN: ROMAN EPITAPHS

Lorraine A. Strasheim, Coordinator

While the ancient Romans lacked the printing press, they nonetheless managed to express themselves on a mass scale through the graffiti they wrote on walls, ranging from political slogans and "for rent" signs to personal insults and love messages. They also found self-expression through the epitaphs they "published" on the tombstones that lined their roadways.

Waldo E. Sweet suggests that Roman epitaphs and grave inscriptions contained poetry and writing on an artistic level found in the modernday greeting cards we send for birthdays and holidays. Because Roman law forbade burial within the city limits, Roman roads were lined with tombs and monuments to the dead. It is, perhaps, because these tombs were at roadside that the messages were often written from the deceased to the passer-by. The simpler messages, like billboards, were merely reminders, but the reminder was that every human is mortal. Consider these two very simple messages.



Roman travelers sometimes took advantage of the shade and shelter afforded by the monuments and tombs along the road to rest. For that type of passer-by, who had more time to read, the messages were somewhat longer. Why do you suppose mors is inimica in the following rather than hostis?

Vivite felices, quibus est fortuna beata.

Discite: dum vivo, mors inimica venit.

vivo, -ere, vixi. victus - live, be alive
felix, -icis - fruitful, fortunate, lucky
qui quae quod - rel. pro. who, which, what, that
beatus, -a, -um - happy, blessed
disco, -ere, didici --learn
dum conj. - while, as long as
mors mortis f. - death
inimicus, -a, -um - unfriendly, hostile, adverse
venio, -ire, veni, venturus - come, arrive

One should not assume that these were gloomy inscriptions. Vīvite fēlicēs is an admonition to make the most of life well in keeping with Carpe diem and Dum spiro, spero.

The epitaphs often contained the name of the person who erected the monument; in many instances that person's name was the only one given. The custom was to put the name of the person in the inscription along with the verb fecit, "made" or "erected." For example, Julio Tertia fecit amans tumulum is "A loving Tertia erected this tomb for Julius." Fecit was so common on tombstones, in fact, that it was often abbreviated to F. You can imagine what the jokes were, in those days before forensic science, when the cause of death was in question and the person erecting the tomb was an heir.

The Romans were a much more loving people than we often learn from studying their martial activities. Consider the family feeling in this epitaph.

Hīc miser Anthēros posuit duo corpora frātrum.

hīc adv. - here, in this place
miser, -era, -erum - wretched, sad, miserable
Anthēros m. nom. sing. - proper name
pono, -ere, posui, positus - place, put, lay
corpus, corporis n. - body
frāter, frātris m. - brother

Hollywood's image of the Romans as a roisterous people, constantly engaged in orgies, also tends to mislead us into forgetting that there was also love in marriage, as this epitaph shows.

Jūlius cum Trebiā bene vīxit multōs per annōs;
conjugiō aeternō hīc quoque nunc remanet.

cum prep. with abl. - with
bene adv. - well, happily
vivo, -ere, vixi, victus - live, be alive
multus, -a, -um - much, many
annus, -i m. - year
conjugium, -i n. - union, marriage, wedlock
aeternus, -a, -um - eternal, everlasting
hīc adv. - here, in this place
quoque adv. - also, too
nunc adv. - now
remaneo, -ere, -mansi, -mansurus - remain, stay

And consider this epitaph, a deceased child's words to his or her parents.

Tempera, jam, genitor, lacrimis, tuque, optima mater

desine jam flere. Poenam non sentio mortis.

Poena fuit vita; requies mihi morte parata est.

tempero (1) with abl. - refrain from, cease
jam adv. - now
genitor, -oris m. - pater
lacrima, -ae f. - tear, weeping
optimus, -a, -um - superlative of bonus - best
desino, -ere, -sii, -situm - cease, stop, halt
fleo, -ere, flevi, fletus - weep, cry
poena, -ae f. - penalty, punishment
sentio, -ire, sensi, sensus - feel, perceive
mors, mortis f. - death
vita, -ae f. - life
requies, -etis f. - rest, repose, peace
paro (1) prepare, make ready

If an ancient Roman were to come to life today, he might not find our pet cemeteries and pet food counters in supermarkets all that strange. Since the epitaph which follows survives, we can guess that he might find the "mechanics" strange but the spirit very familiar.

Raedarum custos, numquam latravit inepte.

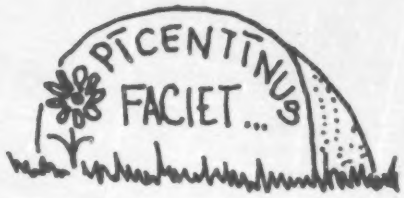
Nunc silet, et cineres vindicat umbra suos.

raeda, -ae f - carriage, chariot
custos, -odis m and f - guardian, watchman, guard, attendant
numquam adv - at no time, never
latro (1) - bark, bay
inepte adv - unsuitably, foolishly, inappropriately, in vain
nunc adv - now, at this moment
sileo, silui - (2) be still, be noiseless, be silent
cinis, cineris m - ashes; grave
vindico (1) protect, preserve; avenge
umbra, -ae f - shade, shadow, ghost, spirit
suus, -a, -um - his, her, its their (depends on subject)

Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47405

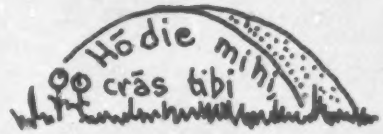
M U R D E R M Y S T E R I E S S A R E N O T H I N G N E W !

Lorraine A. Strasheim
Coordinator



In the days before forensic science, police, pathology labs and the like, murders, especially murders by poison, were very hard to detect and virtually impossible to prove. Only the gossips and the rumormongers in ancient Rome could be "sure"--particularly if someone stood to gain by the death, but, of course, they were "sure" in the event of any sudden or unexpected death. And in this type of environment it was no less difficult to disprove a murder than to prove one!

Whenever one of these suspicious deaths occurred, puns and jokes were made about the beneficiary, especially if this hapless soul erected a tomb, for the Roman custom was to put the name of the person putting up the monument in the inscription with the verb fecit, "made" or "built". For example, Iulio Tertia fecit amans tumulum is "A loving Tertia built this tomb for Julius." Fecit was so common on tombstones, in fact, that it was often abbreviated to F. Given the meanings of fecit you know, can you guess what the jokes and quips were?



Can you read the fake Roman tombstones on this page? Only Hodie mihi, cras tibi is an authentic inscription.

The Roman poet Martial wrote epigrams which were usually short poems with a witty twist of a "punch line." He often took it upon himself to "report" the kinds of crimes we have been discussing. Although the poet used other names, there were always those who could identify the "characters" portrayed.

I SHOT AN ARROW INTO THE AIR...

Although most of the "crimes" Martial "reported" involved poison, this one is concerned with an archer and his marital misadventure. It is reminiscent of Longfellow's lines in "The Arrow and the Song":

I shot an arrow into the air,
It fell to earth, I know not where.

Dōtātae uxōrī cor harundine fīxit acūtā,

sed dum lūdit, Aper: lūdere nōvit Aper.

Martial X.xvi.

dōtō 1: endow, give a dowry, by extention "rich"
uxor uxōris f: wife
cor cordis n: heart
harundō harundinis f: arrow. shaft
figō figere fīxī fixum: fix, fasten, pierce, transfix
acūtus, -a, -um: sharp, keen, acute
dum - conj: while, as long as, shen
lūdō lūdere lūsī lūsum: play, amuse oneself
Aper Aprī m: proper name
nōscō nōscere nōvī nōtum: begin to learn, become familiar with; in the perfect tenses nosco means "know".

What is your best guess--did Aper have an accident or not? One literary translator has interpreted ludere novit Aper as "Aper is really quite a sportsman!"

C H L O E D I D I T !

Keep in mind that the Romans put an F. on tombs to indicate who had caused the tombstone to be erected. One gets the feeling that if there were a real Chloe and if she ventured into the streets of ancient Rome, there would be "herds" of street urchins following her or her litter, chanting "Chloē fēcit! Chloē fēcit! Chloē fēcit!"

Īnscrīpsit tumulīs septem scelerāta virōrum

sē fēcisse Chloē. Quid pote simplicius?

Martial IX.xv.

īnscrībō, -ere, -scrīpsī, -scrīptum: inscribe, carve upon
tumulum -ī n: tomb, monument
scelerātus, -a, -um: wicked, evil
vir virī m: man; here "husband"
pote is a short form of potest

Could this have been Chloe's "standing order" at the stonecutter's?

Marītō Chloē fēcit amans tumulum.

marītus -i m: husband, spouse

B U R I E D T R E A S U R E

Read the following paraphrase by Waldo E. Sweet in preparation for your reading of Martial's epigram.

Ō Philerōs, septem uxōrēs per venēnum

necā'stī atque in agrō tuō sepelī'stī.

Fuit numquam ager alius quī plūs dominō

suō reddit.

Philerōs -ōtis m: Greek man's name
uxor uxōris f: wife
venēnum -ī n: venom, poison
neco 1: kill, slay
ager agrī m: field, plot
sepelio -ire -ivi sepultum: bury
numquam adv: never, at no time
alius alia aliud: other, another
dominus -ī m: master, owner
suus, -a, -um: his, her, its, their (depends on subject)
reddo -ere -didi -ditum: give back, return

Note: In speaking the Romans elided and abbreviated just as we do today. Therefore necā'stī is really necāvistī and sepēl'stī is sepēlīvistī.

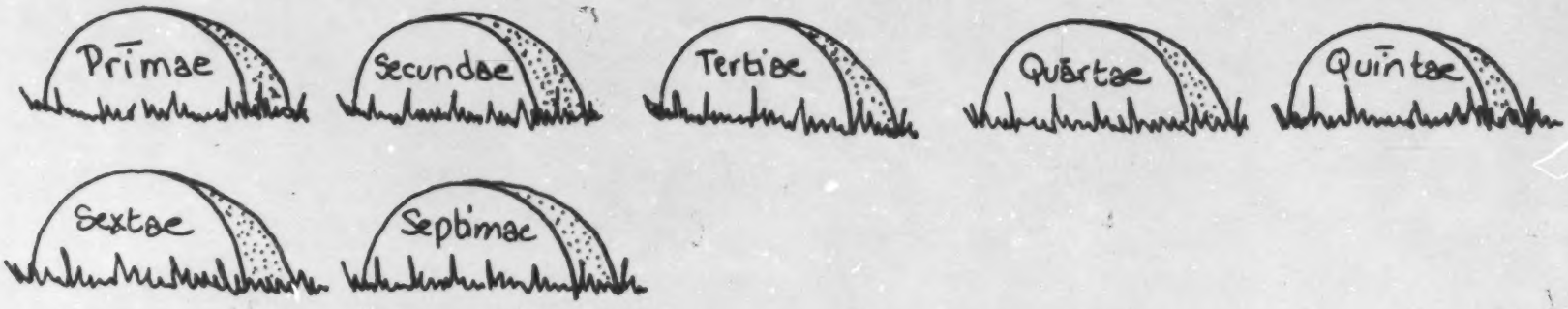
Septima jam, Philerōs, tibi conditur uxor in agrō.

Plūs nūllī, Philerōs, quam tibi reddit ager

Martial X.xliii.

septimus, -a, -um: seventh
iam adv: now, already
Philerōs -ōtis m: Greek man's name
condō -ere -didī -ditum: hide, bury
uxor uxōris f: wife
ager agrī m: field, plot
nūllus, -a, -um: no, none
reddō -ere -didī -ditum: give back, return

Note: plūs is the comparative form of multus, -a, -um.



Using both the Sweet paraphrase of Martial's epigram and the epigram itself, answer the following questions in Latin.

The Paraphrase: Ō Philerōs, septem uxōrēs per venēnum necā'stī atque in agrō tuō sepēlī'stī. Fuit numquam ager alius quī plūs dominō suō reddit.

The Epigram: Septima jam, Philerōs, tibi conditur uxor in agrō.
Plūs nūllī, Philerōs, quam tibi reddit ager.

1. Quot uxōrēs Philerōs in mātrimōnium dūxerat?
2. Quō auxiliō uxōrēs mortuae sunt?
3. Cūr ager Philerōtī fēlīx erat?
4. Erantne uxōrēs lucuplētēs?
5. An Philerōs nunc dīves?
6. Quam ob rem dīves factus est?

quot indecl. adj: how many

auxilium -(i)ī n: help, aid, means

cūr interrog. adv: why
fēlīx fēlicis: lucky, fortunate
lucuplēs, -itis: rich, wealthy

dīves -itis: rich, wealthy

fiō fierī factum irreg: become, be made

F O U R C U P S O F W I N E

Papylus is going to seem kind of a "piker" next to Chloe and Phileros, but nonetheless he, too, captured Martial's attention. Unlike the others, however, Papylus also seems to have made Martial rather nervous.

Tū Sētīna quidem semper vel Massica pōnis,
Pāpyle, sed rūmor tam bona vīna negat.

Dīceris hāc factus caelebs quater esse lagōnā.

Nec putō nec crēdō, Pāpyle, nec sitiō.

Martial IV.lxix.

quidem adv: to be sure, certainly, indeed
pōnō -ere posuī positum: put, place, put before, serve
Pāpylus -ī m: proper name
tam adv: so, such, so much
vīnum -ī n: wine
negō 1: deny, say no, refuse, decline
dīcō -ere dīxī dictum: say
fiō fierī factum: become, be made
caelebs caelibis m: single man, bachelor; widower
quater adv: four times
putō 1: thinkm imagine, assume
crēdō -ere -didī -ditum: believe, be of the opinion, hold to be true
sitiō -īre -īvī: be thirsty, thirst

Notes: Line 1: Understand vīna with Sētīna and Massica, "the wines of Setia and Massicus" or "Setian and Massic wines."
Line 2: lagōnā: a long-necked, wide-mouthed, big-bellied jar or jug of Spanish earthenware.

Check you work with a couple of literary translators. Their work is upside down so that you will be less tempted to "check" before you have actually read the Latin.

Though you serve richest wines
Paulus, Rumor opines
That they poisoned your four wives, I think.
It's of course all a lie;
None believes it less than I --
No, I really don't care for a drink.

Paul Nixon

You serve the most expensive wine,
And rumor says it's very fine,
And some three times, or was it four.
Its virtues made you bachelor.
Papylus, this is false, I think,
I almost know: still--I'll not drink.

Rolfe Humphries

G A L L A G O O F E D !

There is an F in this crime, too, but not for fēcit--this one is for faciet if we can believe Martial. Remember, too, that because of the totally different status of men and women, a man "led a woman into marriage" --in mātrimōnium fēminam dūxit, but a woman was said to "take the veil for a man"--virō nūbere.

Galla Pīcentīnō nūpsit.
Galla married Picentinus.

Pīcentīnus Gallam in mātrimōnium dūxit.
Picentinus married Galla.

Fūnera post septem nūpsit tibi Galla virōrum,

Pīcentīne. Sequī vult, putō, Galla virōs.

Martial IX.lxxviii.

fūnus -eris n: funeral, last rites
nūbō -ere nūpsī nuptum: marry (said only of a woman; used with the dative)
vir virī m: man; husband
Pīcentīnus -ī m: proper name
sequor sequī secutum deponent: follow
putō 1: think

Note: vult is the third person singular of the irregular present tense of the verb volō:

volō	volumus
vis	vultis
vult	volunt

Answer these questions.

1. How many husbands has Galla had?
2. What happened to her former husband?
3. To whom has Galla just been married?
4. What plans does Marial think Galla's current husband has?
5. What does Galla's husband do for a living?
6. Working women were rare in ancient Rome, but was Galla "employed" or not?

VARIUM ET MŪTABILE SEMPER FĒMINA

A Three-Day Minicourse for Advanced Latin Students

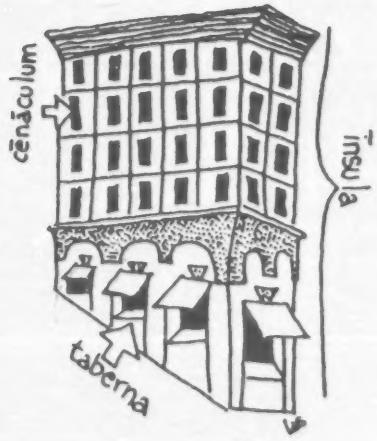
Lorraine A. Strasheim
Coordinator
1983

Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47405

(812) 335-5806

GROWING UP FEMALE IN ANCIENT ROME

Read the material that follows to learn what it meant to grow up as a female in ancient Rome. As you read look for both parallels with today's girls' lives and the really clearcut differences between those days and modern times.



In the earliest days of ancient Rome, any little girl, by the time she was able to walk and talk, knew exactly what direction her life was to take. It is only in the latter half of the twentieth century, as Alfred North Whitehead the historian has pointed out, that people can no longer assume that they will live pretty much as their parents have. So, if we take an "average" Roman girl, what was her life like, what were her expectations?

The average Roman girl lived in an īnsula, or tenement. She and her family lived upstairs in a small, dark, and often cold, cēnāculum, or apartment. The groundfloor of the building was devoted to tabernae, or shops, in which all varieties of products were made and sold and even schools were held. The family carried home its water from a city fountain, fōns, located in the square. When calda, hot water, was wanted, the family bought it in one of the nearby inns. Since the only heat in the apartment came from a small brazier, or carbōnārius, the family bought its food already prepared. The average Roman girl ate a lot of puls or porridge, for she was part of the vast numbers of working poor.

Our girl, let's call her Iūlia, was awakened before dawn by the noises of Rome going to work; she heard metal being pounded into shape, the vendors calling out their products for sale, and the students reciting chorally at the top of their lungs in any nearby lūdus

Iūlia had relatives or friends whose homes were domūs, so she knew that there were easier and more comfortable ways of life. In the first century A.D., there were about 1,800 domūs in Rome and 47,000 īnsulae, so Iūlia is really an "average" girl.

The bottom unit of Roman society and of Iūlia's existence was the family, but the Roman word familia encompassed more than the parents and their children. Married sons and their families, unmarried daughters and aunts, and slaves also were parts of the familia, for the Romans lived in what we today call "extended" families.

Iūlia grew up, like all chilren of all ages, playing and learning. One game involved becoming asinī or donkeys, and having to obey all the commands of a rex. There was a chant which accompanied the game:

Rex erit quī rēctē faciet; quī nōn faciet, nōn erit.

He will be King who does rightly; he who doesn't do rightly won't be King.

This was some sort of counting out game which involved a ball; the exact rules for play are no longer known. Another game was a form of "Touch Me" in which the last person to tough the person who was "it" beame "It"; this game was also accompanied by a chant.

Habeat scabiem quisque ad mē vēnerit.

May he who comes to me last have the itch (mange).

Children have played games like these through time.

If the average poor Roman girl learned to read, write and handle basic math at all, she learned from her mother. Although boys were educated in schools, most Roman girls were trained only ty their mothers throughout most of Rome's history. The Roman girl had to learn home management as her primary preparation for adult life. Her "lessons" included spinning, weaving, sewing, the planning of meals, and the management of slaves, for even very poor Romans were slave owners.

Slaves were a normal, routine part of Roman life. Although Iūlia was compassionate, she believed that slaves were property, instrūmenta vōcālia, who had to obey or be punished. Iūlia saw nothing wrong with slave collars as part of her "property's" identification.

TMQF Tenē mē quia fugī.

Hold me because I have fled.

Īanuārius dīcor; servus sum Dextrī exceptōris senātus quī manet in Regīone Quīnta . . .

I am called January; I am the slave of Dexter the senate's stenographer, who lives in ward five . . .

To Iūlia, slaves were simply a facet of life, something she had to learn to use and manage.

From her mother, too, Iūlia learned the characteristics Romans admired, learning in the process that those qualities they prized most highly were all tied to one's ability to accept the responsibilities of life. The qualities Iūlia learned to admire were:

pietās: the acceptance of the sacredness of one's relationships and duties toward one's gods; one's parents and elders, one's children and friends, and one's country and benefactors; pietās meant "commitment."

gravitās: a sense of responsibility and earnestness.

cōnstantia: firmness of purpose, resolution, determination, or dedication.

firmitās: tenacity or "stick-to-it-tive-ness."

But the Romans were never all "starch" and sternness, severity, not really Puritan, for they were also firmly in favor of cōmitās.

cōmitās: an ease of manner, a good-natured approach, good humor, receptiveness.

In other words, the Roman was expected to "keep his or her cool" at all times, in all circumstances. Iūlia, like many of you, would have little trouble relating to today's emphasis on natural foods and simple life, for high on her list of the prized qualities was frūgālitās.

frūgālitās: simple tastes.

Iūlia would also be able to relate to our civil rights movements and to the fight of minority groups for their "share" of the good things of life, even if she opposed granting one right or another, for the Romans believed in clēmentia.

clēmentia: forbearance, tolerance, clemency, the willingness to forego some of one's rights to give all the same rights.

Now, the Roman did not, of course, always achieve clēmentia, just as we Americans do not always reach our ideals, but Roman aspirations were admirable. And there are other ideals both the ancient Roman and the modern American have in common:

industria: diligence, industry, hard work.

virtūs: excellence, strength, energy, effectiveness.

And overriding all of these was disciplīna, parallel to pietās, for commitment without the training and the drive to achieve is very little more than empty ritual. Iūlia aimed at being the best Roman woman possible.

Since all of Iūlia's education was aimed at making her a good wife and mother, a respectable Roman matrōna, she was also taught the lives and examples of good Roman women. This is a story she would hear often:

> Cornelia, mother of the Gracchi, once had a guest who was raving to Cornelia about the assortment of jewels that she was wearing. When Cornelia's sons, returning from school, entered the house, she arose and embraced them and, turning to her guest, said: "These are my jewels."

Iūlia could also have the model of a good marriage reinforced as she traveled along the Roman roads and read the epitaphs along the way, for, as you know, tombs lined these roads. Let's look at one simple example of an epitaph which still survives today.

Jūlius cum Trebĭa vīxit multōs per annōs; conjugiō aeterno hīc quoque nunc remanet.

Julius lived with Trebia for many years; Now he remains here in eternal marriage, with her still.

But this does not mean that Iūlia was a "goody-goody," completely cut off from all the negative aspects of life. She knew all the rumors, all the suspicions, all the jokes.

Septima jam, Phileros, tibi conditor uxor in ...
Pīus nūili, Philerōs, quam tibi reddit ager.

Martial X. xliii

91

92

The poet Martial's work has had many literary translators through the years. Paul Nixon, for example, translated this poem:

> Your seven rich wives are buried in urns.
> No field ever yielded such rich returns.

Since forensic medicine was unknown in ancient Rome, there were frequently rumors of foul play when someone died--especially if that someone was also a rich husband or a rich wife.

The Romans, as we do, have all kinds of jokes about mothers-in-law and marriage, often portraying husbands and wives as natural adversaries, so Roman girls learned, in one way or another, of all the ramifications of marriage.

The girls in ancient times, like the girls today, spent a lot of time trying to make themselves attractive. For example, wealthy young Roman females:

1. painted the underside of the eye green and the upper lid, eyelashes and eyebrows black;

2. used henna, a dye that is an orange-red, on their fingernails and toenails, often on the palms of their hands, and sometimes on the soles of their feet; and

3. used white lead (which is poisonous) or chalk on their faces.

In fact, the Romans, men and women alike, spent so much time on their appearances that their vanity about their looks was another focus for wits and jokes.

When Iūlia was between fourteen and seventeen, her parents arranged her marriage with a suitable young man. Iūlia might not even meet her husband-to-be until the formal betrothal. The betrothal ceremony called for Iūlia's father to promise her hand in marriage to the groom or to the head of his house who had asked for the girl in marriage for him. At this time the engaged couple exchanged gifts--often rings. These rings were worn on the third finger of the left hand, for there was a belief that a nerve ran directly from this finger to the heart. Iūlia--at your age--was either about to be married or had already assumed her responsibilities as a wife.

Once Iūlia was a Roman wife, a matrōna, she reached a position no other ancients accorded women. She was not kept at home in special quarters like the ancient Greek wife. She directed the management of the house and supervised the slaves. She would be her children's nurse and their first teacher. The matrōna was her husband's help-meet in busines and he often consulted with her. She received her husband's guests and sat at their dinners, although the men reclined. Even though she was her husband's property, as time went by the law put more and more restraint upon him. As Mary Johnston points out!

> When she went abroad, her matron's costume (stola matronālis) secured for its wearer profound respect. Men made way for her in the street; she had a place at public games, at theaters, and at great religious ceremonies of state. She could testify in court and until late in the Republic, might even defend a case. Often she managed her own property. The first book of Varro's work on farming--dedicated to his wife--was intended to guide her in managing her own land.[1]

The Roman matrōna had much more freedom in reality than appears on the surface.

The forerunner of our Mother's Day is to be found in the Roman Matrōnālia which was celebrated throughout the Roman world on the first of March. This was a day for gifts to wives and mothers. The birthday of the matrōna was also a day of sacred significance and was made a big occasion by the members of her family.

This was the life our Iūlia could anticipate, but the whole thing was not as cut and dried as either she--or you--might assume. The history of the Roman woman offers both positive and negative lessons to the men and women of today who are also living in a developing and ever-changing society. As J.P.V.D. Balsdon says:

> In a developing society, the history of women is the history of their increasing emancipation. A hundred years and more before the end of the Republic, women were in rebellion against a marriage system under which they were fettered to their husbands, unable to throw off the chains. They rebelled, too, against a senseless austerity. The practice of divorce, rare at first, grew common and eventually tedious. . . History records the protests of the old men, the puritans and the prigs. But such change could not be arrested. Women emancipated themselves. They acquired liberty . . .[2]

Thus even Women's Lib is an intergral part of the present's inheritance from the Romans. We did not originate this movement; each generation merely advances it, carrying the torch, as it were, through time.

Although the Roman woman was not a citizen and her rights depended on her husband or her father or her brother, an uncle or another male guardian, the Iūlia of the Roman world found her life a good one, filled with worthwhile work, worthy ideals, and ever-increasing freedom. Our Iūlia and every Roman female like her believed absolutely in the "rightness" of her society's practices, thus proving to us the truth of Francis Bacon's assertion that "These are the ancient times, when the world is ancient, and not those which we account ancient, by a computation backwards from ourselves."[3] Perhaps there really is nothing new under the sun.

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MIRROR, MIRROR . . .

Some Roman women, like some Roman men and some people throughout time, were vain. As you read this epigram of Martial's, be thinking of the following to discuss in the "display" session at the end of this minicourse. What are Fabulla's favorite topics of conversation? Do you know someone like Fabulla (male or female)? Although we know that Martial is talking about a type of woman, rather than someone specific, can you read the Latin aloud in such away that Martial's sarcasm comes through?

Bella es (nōvimus) et puella (vērum est)

et dīves (quis enim potest negāre?)

Sed cum tē nimium, Fabula, laudās,

nec dīves neque bella nec puella es.

I.lxiv

bellus, -a, -um: handsome, beautiful; sharming, delightful
nōscō, nōvī, nōtum 3: begin to learn, become familiar with; perf. tenses: know
vērus, -a, -um: true
dīves, -itis: rich, wealthy; expensive
enim conj. for, because
possum, potuī, --, posse irreg.: can be able
negō 1: deny, say no, refuse, decline
cum conj. when, whenever
nimium adv. too much, excessively
nec (neque) conj.: and not, neither . . . nor

SURELY, THESE MUST BE DIFFERENT GIRLS . . .

In all ages, people have not been content to accept the attractive person on his or her own merit; they always try to explain it. Write out your translation of Martial's explantion of Thais' winning smile.

Thāis habet nigrōs, niveōs Laecānia dentēs.

Quae ratiō est? Ēmptos haec habet, illa suōs.

V.xliii

Thāis, girl's name (Greek)
niger, -gra, -grum: black
niveus, -a, -um: white, clean, snowy white
dens, dentis m: tooth
quī, quae, quod interrog. adj.: which, what
ratiō, -ōnis f: cause, reason
emō, ēmī, ēmptum, 3: buy, purchase
hic, haec, hoc demo. adj. and pro: this; he, she, it
ille, illa, illud demo. adj. and pro.: that, he, she, it

2 ille . . . hic: the former . . . the latter.

The Romans generally seemed to take an enormous interest in deformities and infirmities of all kinds. Martial was no exception. In fact, he seems excessively cruel in this epigram. Write out your translation in the very best English of which you are capable. Could it be that Martial mentally called every girl with something different about her Thāis?

Thāida Quīntus amat. Quam Thāida? Thāida luscam.

Ūnum oculum Thāis nōn habet, ille duōs.

III.viii

Thāis, a girl's name. Greek acc. Thāida
Quīntus, -ī m: proper name
quī, quae, quod interrog. adj.: which, what
luscus, -a, -um: one-eyed
oculus, -ī m: eye
ille, illa, illud demon. adj. and pro.: he, she, it; that

2 ille = Quintus.

THOSE WHO WANT TO MARRY AND THOSE WHO DON'T

In every time throughout history, there have been some people who want to marry and some who do not; unfortunately they seem to form couples as often as not. Translate these epigrams orally with a friend or your teacher to determine why these people don't want to marry--or at least don't want to marry each other. One does wonder that there is a Paula in both cases.

Nūbere vīs Prīscō. Nōn mīror, Paula, sapī'sti

Dūcere tē nōn vult Prīscus; et ille sapit.

IX.x

nūbō, nūpsī, nūptum 3: literally "take the veil for," therefore to marry. Used only with feminine subject plus the dative.
volō, voluī, --, velle irreg. wish, want
Prīscus, -i m. Proper name
mīror 1 deponent: marvel or wonder at, be amazed
sapiō, -īvī (-iī), -- 3 taste; evoke; be wise
ille, illa, illud demon. adj. and pro.: that; he, she, it

1. sapī'sti: A contraction. The more expected form is sapīvisti.
2. Ducere tē: In mātrimōnium is omitted

Nūbere Paula cupit nōbīs. Ego dūcere Paulam

nolo: anus est. Vellem, sī magis esset anus.

X.viii

cupiō, cupīvī, cupitum, 3: wish, want
nōlō, nolvī, --. nolle irreg. not want, not wish, be unwilling
anus anūs f.: old woman, hag.
magis adv. (comparative of multum) more

1. Understand in mātrimōnium with dūcere Paulam.
2. Vellem/esset: imperfect subjunctives.

SOME MARRIAGES ARE MADE IN HEAVEN

All humankind throughout time have taken note of those spouses that spat and bicker. Here's Martial's view of one such couple and his observation on their situation. Write out your translation.

Cum sītis similes parēsque vītā,

uxor pessima, pessimus marītus,

mīror nōn bene convenīre vōbīs.

VIII.xxxv

cum conj. when, whenever; since, because
pār, paris: equal, like, alike
uxor, uxōris f.: wife
pessimus: superlative of malus
marītus, -ī m: husband
mīror 1 deponent: marvel or wonder at, be amazed
bene adv.: well, properly, completely
conveniō, -vēnī, -ventum 4: suit, agree; come together

3. Bene convenīre vōbīs: "you don't get along well."

GALLA GOOFED!

This is another of those Roman females who married for money. There is an F. in this case, too, for these brides preferred to inherit, not just enjoy, their husbands' money, but, if Martial is to be believed, this F. is for faciet.

Remember, too, that because of the totally different status of men and women, a man "led a woman into marriage" --in mātrimōnium fēminam dūxit, but a woman was said to "take the veil for a man"--virō nūbere.

Galla Pīcentīnō nūpsit.
Galla married Picentinus.

Pīcentīnus Gallam in mātrimōnium dūxit.
Picentinus married Galla.

Fūnera post septem nūpsit tibi Galla virōrum,

Pīcentīne. Sequī vult, putō, Galla virōs.

IX.lxxviii

fūnus, -eris n: funeral, last rites
nūbō, -ere, nūpsī, nuptum: marry (said only of a woman; used with the dative)
vir, virī m: man; husband
Pīcentīnus, -ī m: proper name
sequor, sequī, secutum deponent: follow
putō 1: think

Note: vult is the third person singular of the irregular present tense of the verb volō:

volō	volumus
vis	vultis
vult	volunt

Be able to answer these questions in the "display" session at the end of this minicourse!

1. How many husbands had Galla had?
2. What happened to her former husband?
3. To whom has Galla just been married?
4. What plans does Martial think Galla's current husband has?
5. What does Galla's husband do for a living?
6. Working women were rare in ancient Rome, but was Galla "employed" or not?

CHLOE DID IT!

Not all Roman women were paragons of virtue. Some, like Martial's Chloe, the identity of whom a lot of Romans probably knew at the time, married--and even killed--for money.

Keep in mind that the Romans put an F. on tombs to indicate who had had the tombstone erected. One gets the feeling that if there were a real Chloe and if she ventured into the streets of ancient Rome, there would be "herds"of street urchins following her or her litter, chanting Chloē fecit! Chloē fecit! Chloē fecit! Write out your translation of Chloe's deed.

Īnscrīpsit tumulīs septem scelerāta virōrum

sē fēcisse Chloē. Quid pote simplicius?

īnscrībō,-ere, -scrīpsī, -scrīptum: inscribe, carve upon
tumulum, -ī n: tomb, monument
scelerātus, -a, -um: wicked, evil
vir, virī m: man; here "husband"
pote is a short form of potest

IX.xv

Could this have been Chloe's "standing order" at the stonecutter's?

Marītō Chloē fēcit amans tumulum.

marītus, -ī m: husband, spouse

THE IDEAL WIFE

According to the Roman author Pliny, the Roman Arria was married to Caecina Paetus, who was consul in 37 A.D. She showed her extraordinary character early on in their marriage, for when her husband was critically ill she kept the death of their son from him, talking about him as if he were still alive until her husband had passed the crisis. Later, when the legions revolted against the Emperor Claudius, Paetus was returned to Rome under arrest. Since she was refused permission to accompany her husband, Arria chartered a boat and got there about the same time he did from Illyria. This is the last chapter of Arria's story, the point at which her husband faced suicide or execution. Write your translation of Arria's courage in the best English of which you are capable.

Casta suō gladium cum trāderet Arria Paetō	castus, -a, -um: pure, innocent; unselfish; chaste suus, -a, -um: his, her, its, their. Depends on subject. gladius, -ī m.: sword cum conj.: when, whenever; since trādō, trādidī, trāditum, 3: hand over, exchange
quem dē visceribus strīnxerat ipsa suīs,	quī, quae, quid, rel. pro. which, that viscera, -um n. pl.: internal organs, bowels, vitals stringo, strīnxī, strictum, 3: strip off, unsheathe, draw ipse, ipsa, ipsum intens. pro. himself, herself, itself. Depends on subject.
"Sī qua fidēs, vulnus quod fēcī nōn dolet," inquit,	vulnus, vulneris n.: wound faciō, fēcī, factum, 3: do, make; cause, inflict doleō, doluī, doliturus, 2: grive; feel pain, hurt inquam defective verb: I say. Other common forms inquit, he or she says or said, inquiunt, third plural.
"sed quod tū faciēs, hoc mihi, Paete, dolet."	faciō, fēcī, factum 3: do, make; cause, inflict hic, haec, hoc demo. adj. and pro.: he, she, it; this doleō, doluī, doliturus, 2: grieve; feel pain, hurt.

I.xiii

2. Quem: The antecedent is gladium in line 1.
3. Sī qua fidēs: Supply est tibi: "If you trust me . . ."
4. Supply vulnus: "the wound you will inflict upon yourself."

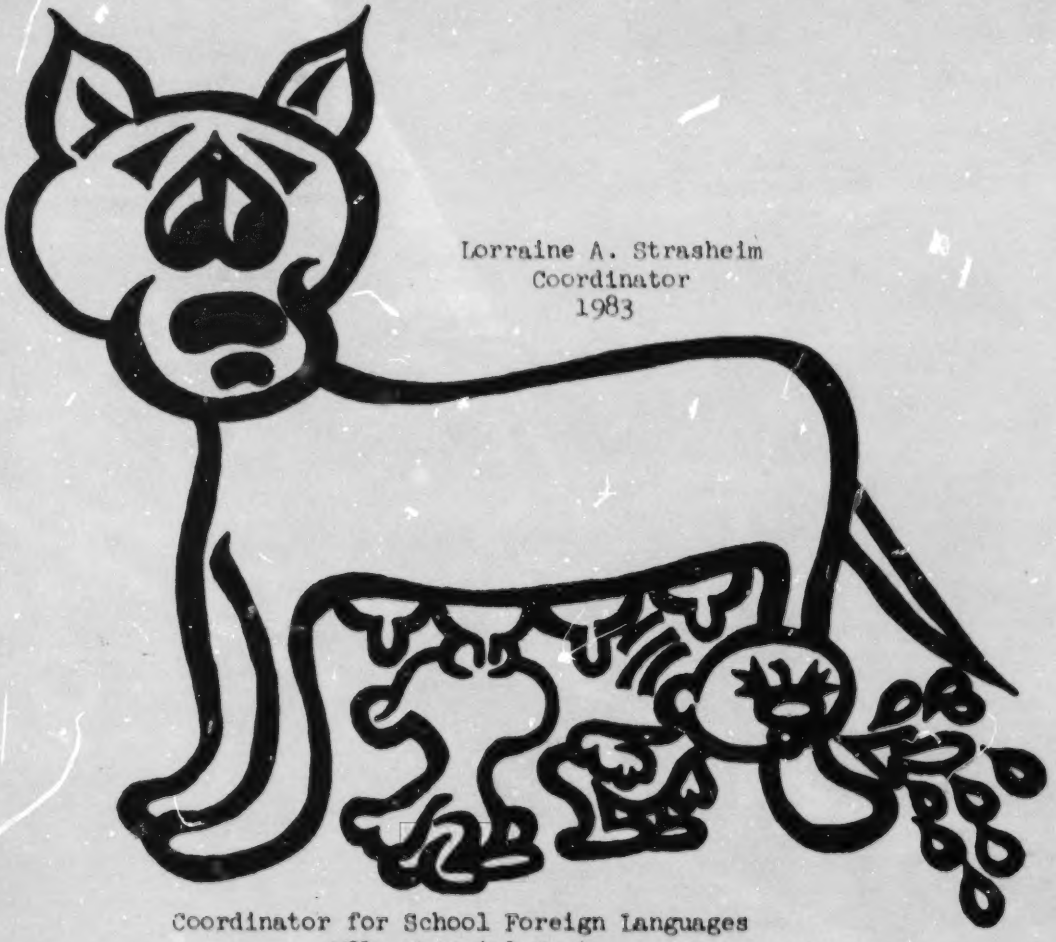
MARTIAL'S IDEAL GIRL

Men's ideal women have not changed that much over the centuries. Males may approve of Martial's ideal girl, but the odds are that females will reject it--at least until men are more ideal themselves. Be prepared to translate this poem in the "display" session following this course.

Quālem, Flacce, velim quaeris nolimve puellam?	qualis, -e: what kind of Flaccus, -ī m.: proper name volo, voluī, --, velle irreg. wish, want quaerō, quaesīvī, -sītum 3: seek, look for; ask, inquire nōlō, noluī, --, nolle irreg: not want, not wish; be unwilling
Nōlō nimis facilem difficilemque nimis.	nimis adv.: too facilis, -e: easy difficilis, -e: hard, difficult
Illud quod medium est atque inter utrumque probāmus:	ille, illa, illud demon. adj. and pro. that; he, she, it quī, quae, quod rel. pro.: that, which medius, -a, -um: central, midway, halfway inter prep. with acc.: between uterque, utraque, utrumque pro. and adj.: either, each one (of two); both, the two probō 1: test, prove; approve, value
Nec volō quod cruciat, nec volō quod satiat.	nec conj. and not; nec . . . nec: neither . . . nor cruciō 1: torture satiō 1: overfills, sates
I.lvii	

1. Qualem . . . velim . . . nolimve puellam: Indirect question.
2. Understand puellam with the adjectives.
3. Martial shifts to "that which" as a generality. Good English might prefer "the one who."

DĒ GUSTIBUS NŌN DISPUTANDUM
A Two-Week Minicourse for Advanced Latin Students



Lorraine A. Strasheim
Coordinator
1983

Coordinator for School Foreign Languages
M21 Memorial East
INDIANA UNIVERSITY
Bloomington, Indiana 47405

(812) 335-5806

DĒ GUSTIBUS NŌN DISPUTANDUM: A Two-Week Minicourse for Advanced Latin Students

Introduction: At intervals throughout your Latin career, you have studied Roman foods and meals. This minicourse is designed to help you organize your learnings about this facet of ancient life systematically so that you will have a clearer perspective on the dietary habits of all walks of life in ancient Roman society--those of poor plebeians and freedmen and middleclass Romans, as well as those of very rich patricians.

Step One: Background Reading

These references are available from your teacher, the school library, and/or the public library. You may substitute comparable readings from other sources, but check these with your teacher before proceeding.

A. Read one of the following references on how Roman meals patterned into their days and nights.

1. "The Shape of the Day," pages 17-55 in J.P.V.D. Balston, Life and Leisure in Ancient Rome. (London: The Bodley Head, 1969).

2. "The Morning," pages 143-170, and "Afternoon and Evening," pages 248-276, in Jérôme Carcopino, Daily Life in Ancient Rome, translated from the French by E.O. Lorimer (New Haven: Yale University Press, 1940-1975).

B. Read one of the following references on Roman foods and meals.

1. "Roman Food," pages 210-239, in Mary Johnston, Roman Life (Chicago: Scott, Foresman and Company, 1957).

2. "Food," pages 86-91, and "The Banquet," pages 92-99, in Ugo Enrico Paoli, Rome: Its People, Life and Customs, translated from the Italian by R.D. Macnaghten. (London: Longman Group Limited, 1950).

C. Read a translation of the fictional banquet held by Trimalchio in The Satyricon by Petronius. Two possible sources are:

1. "Trimalchio's Banquet," translated by William Burnaby, pages 610-623, in Kevin Guinagh and Alfred P. Dorjahn, editors, Latin Literature in Translation (London: Longman, Green and Company, 1942).

2. "Trimalchio's Banquet," translated by Alston H. Chase, pages 327-334, in Paul MacKendrick and Herbert M. Howe, editors, Classics in Translation Volume II: Latin Literature. (Madison: The University of Wisconsin Press, 1952, 1982).

Step Two: A "Midterm" Report

By the end of the first week, you should hand in to your teacher the following two items.

A. A bibliography, alphabetized by author, of the background readings you have completed. Here are two sample entries for you to use as guidelines.

1. J.P.V.D. Balston, "The Shape of the Day," 17-55 in Life and Leisure in Ancient Rome. London: The Bodley Head, 1969.

2. William Burnaby, translator, "Trimalchio's Banquet" from The Satyricon of Petronius, 610-623 in Kevin Guinagh and Alfred P. Dorjahn, editors, Latin Literature in Translation. London: Longman, Green and Company, 1942.

B. Your essay responses, one page per question, to the following.

1. What three foods of the Romans that you have never tasted would you be willing (and maybe even eager) to taste if you were able to return to ancient Rome as a kind of tourist in time? Why?

2. What three foods of the Romans do you think you would absolutely refuse to taste if you were able to visit ancient Rome as a tourist in time? Why?

Step Three: Reading What the Romans Had To Say for Themselves

The poet Martial wrote two books of epigrams related to the presents Romans exchanged. The epigrams in Book XIII were called xenia, "gifts," and those in Book XIV were called apophoreta, "dinner favors." In a sense, these epigrams are like our greeting cards today; one could use the verse as a gift by itself or attach it to a gift like a gift tag.

These epigrams are valuable for three reasons: (1) they show us what kinds of gifts the Romans exchanged; (2) they give us some perspective on Roman attitudes toward their foods; and (3) they give us some insight into Roman values and humor.

Your task is to read the various sections of Latin readings, performing the assignments defined at the beginning of each section.

Section I: Foods Used As Appetizers. Read the selections that follow. Select one for which you will write out the translation.

LACTŪCAE*

Clūdere quae cēnās lactūca solēbat avōrum,

dīc mihi, cūr nostrās inchoat illa dapēs?

XIII.xiv

lactūca, -ae f: lettuce

clūdō (claudō), clūsī, clūsum, 3: close, shut; end, conclude
quī, quae, quod rel.pron: who, which, that
cēna, -ae f: dinner, meal
soleō, --, --, 2: be in the habit of, be used to, be wont, be accustomed to
avus, -ī m: grandfather, forefather, ancestor
dīcō, dīxī, dictum, 3: say, tell, relate, report
cūr adv: why, for what reason
noster, -tra, -trum: our
inchoō 1: begin, commence
ille, illa, illund pron. and adj: that; he, she, it
dap(i)s, -is f: meal; banquet, feast; religious (sacrificial) meal

Martial himself gives the reason in XI.lii.5-6:

Prīma tibi dabitur ventrī lactūca movendō
ūtilis . . .

venter, trī m: stomach; entrails; womb; bowel

ŌVA*

Candida sī croceōs circumfluit unda vitellōs,

Hesperius scombrī temperet ōva liquor.

XII.xl

2. Hesperius scombrī . . . liquor = garum, a fish sauce.
temperet: volitive or hortatory subjunctive

ōvum, -ī n; egg

candidus, -a, -um: (dazzingly) white, bright, shining; pure; serene
sī conj: if
croceus, -a, -um: of saffron, saffron-colored, yellow, golden
circumfluō, -flūxī, --, 3: flow around, surround, encircle
unda, -ae f: wave, water, liquid; wavering mass
vitellus, -ī m: yolk of an egg; little calf; as an endearment - "little one"
Hesperius, -a, -um: west, western; Spanish
scomber, -bri m: mackerel
temperō 1: keep within limits; temper, mix, prepare
liquor, -ōris m: liquor, fluid, liquid; sauce

* Martial's title.

PORRĪ SECTĪVĪ*

Fīla Tarrentīnī graviter redolentia porrī

ēdistī quotiēns, ōscula clūsa datō.

XIII.xviii

porrus, -ī m: leek, chive, scallion
sectīvus, -a, -um: cut, chopped up, diced
fīlum, -ī n: thread, strand; quality, texture; fiber, shoot
Tarrentīnus, -a, -um: Tarrentine; of Tarentum, a wealthy town on the coast of Magna Graecia
graviter adv: heavily, strongly, violently, gravely, soberly
redoleō, -uī, --, 2: emit a scent, smell, have an odor
edo, edi, esum, 3 or irreg. ēsse: eat, eat up, consume
quotiē(n)s adv: how many times, how often, as often as
ōsculum, -ī n: little mouth; puckered lips; kiss
clūdō (claudō), clūsī, clūsum, 3: close, shut, end, conclude
dō, dedī, datum, 1: give, offer, present

1. porrī: according to Pliny, Nero ate them to improve his voice.
2. clusa = ōre clūsō (ōs, ōris n: mouth)
   dato: future imperative

Section II: Roman Baking. Read these two selections. Translate them aloud with a friend or your teacher.

PĀNĒS PĪCĒNTĪNĪ*

Pīcētīna Cerēs niveō sīc nectare crēscit

ut levis acceptā spongea turget aquā.

XIII.xlvii

pānis, -is m: bread
Pīcēntīnus, -a, -um: Picentine, of Pisenum, district in Italy on the Adriatic
Cerēs, -eris f: Ceres, Roman goddess of agriculture
niveus, -a, -um: snowy, white
sīc adv: so, thus, in such a way; as a result
nectar, -aris n: nectar
crēscō, crēvī, crētum, 3: spring up, rise; thrive, increase, grow; prosper, flourish
ut conj. with indic: while, as
levis, -e: light, lightweight; gentle, mild
accipiō, -cēpī, -ceptum, 3: accept, receive; admit
spongea (spongia), -ae f: sponge
turgeō, tursī, --, 2: swell up, be puffed up, be inflated

1. Pīcentīna Cerēs = Pīcentīnus pānis, metonomy. According to Pliny, Picenia bread was made of wheat (alica), steeped for nine days, then mixed with raisin juice, and kneaded into the shape of a skein or spool of yarn, and then baked. He adds that it was not fit to eat until it had been moistened with milk mixed with honey (mulsum).

* Martial's title

SIMULA*

Nec dotes simulae possis numerare nec usus,

pistori totiens cum sit et apta coco.

XIII.x

simula, -ae f: flour

nec neg. conj: and not; neither ... nor
dōs, dōtis f: talent, gift; property, characteristic; pride, joy, delight
possum, potuī, --, posse irreg: can, be able
numerō 1: count, number, reckon, enumerate
ūsus, -ūs m: use, practice, exercise
pīstor, -ōris m: baker, miller
totiēns adv: so (as) many times, so often, so much
cum conj. with subj: when, since, although, because
aptus, -a, -um: apt, suitable, proper, fit, right, "handy"
cocus (coquus), -ī m: cook, chef

Section III: Roman "Veggies." Read the following selections about some favorite Roman vegetables. Write the translation of two--one of your own choice and the epigram on bolētī.

FABA*

Sī spūmet rubrā conchis tibi pallida testā,

lautōrum cēnīs saepe negāre potes.

XIII.vii

faba, -ae f: bean

sī conj: if
spūmō 1: froth, foam up, bubble up, boil, effervesce
ruber, -bra, -brum: red, ruddy, glowing
conchis, -is f: green bean
pallidus, -a, -um: pale, wan; afraid
testa, -ae f: brick, tile, fired clay; earthenware, clay pot
lautus, -a, -um: elegant, splendid, rich, noble
cēna, -ae f: dinner, meal
saepe adv: often, frequently
negō 1: say no to, refuse, decline
possum, potuī, --, posse irreg: can, be able

2. negāre: i.e., because you will be having such good meals at home.

* Martial's title

BĒTAE*

Ut sapiant fatuae, fabrōrum prandia, bētae,

o quam saepe pete vīna piperque cocus!

XIII.xiii

bēta, -ae f: beet

ut conj. with subj: that, so that, in order that
sapiō, -īvī (-iī), --, 3: taste, have flavor; be wise, be sensible
fatuus, -a, -um: follish, silly; garrulous, talkative; tasteless, flat
faber, -brī m: worker, laborer; woodworker, metalworker, etc.
prandium, -(i)ī n: lunch, late breakfast, "brunch"
quam adv: how, how much, in what way; very, very much
saepe adv: often, frequently
petō, -īvī, -ītum, 3: go, travel; throw at; strike, stab; ask for, seek; get, acquire
vīnum, -ī n: wine
piper, piperis n: pepper
cocus (coquus), -ī m: cook, chef

RĀPA*

Haec tibi brūmālī gaudentia frīgore rāpa

quae damus, in caelō Rōmulus ēsse soleṭ.

XIII.xvi

rāpum, -ī n: turnip

hic, haec, hoc pron. and adj: this; he, she, it
brūmālis, -e: of winter, wintery; of the winter solstice
gaudēo, --, gavīsum, 2 semi-deponent: be joyful, rejoice; to be delighted (pleased), take pleasure in
frīgus, -oris n: coolness, cold, chill; winter
quī, quae, quod rel. pron: who, which, that
dō, dedī, datum, 1: give, offer, present
caelum, -ī n: sky, heaven
Romulus, -ī m: founder and first king of Rome
edō, ēdī, ēsum, 3 or irreg. ēsse: eat, eat up, consume
soleō, --, --, 2: be in the habit of, be used to, be wont, be accustomed to

2. Rōmulus: The turnip is so good that Romulus eats it even after his deification.

* Martial's title

BOLĒTĪ*

Argentum atque aurum facilest laenamque togamque

mittere; boletōs mittere difficilest.

XIII.xlviii

bolētus, -ī m: mushroom
argentum, -ī n: silver, silverware, money
atque conj: and also, and besides, and
aurum, -ī n: gold
facilis, -e: easy, simple; ready, willing, pleasant
laena, -ae f: lined cloak
toga, -ae f: toga, long national costume of Romans
mittō, mīsī, missum 3: send, let go
difficilis, -e: hard, difficult, trying

1. facilest = facile est. Such contractions were probably very common in everyday speech.
2. mittere: as a gift
   difficilest: either because they grow only at certain seasons, or because they are so good that one prefers to eat them himself.

Section IV: Meats, Fowl, and Fish. Read the following selections. Select two epigrams for which you will write the translation, one on a meat and one on a fowl or one on fish and one on fowl or one on a meat and one on fish.

LŪCĀNICAE*

Fīlia Pīcēnae veniō, Lūcānia, porcae:

pultibus hinc niveīs grāta corōna datur.

XIII.xxxv

Lūcānica, -ae f: a type of sausage made by the Lucani
Pīcēnus, -a, -um: belonging to Picenum, a district in east Italy on the Adriatic
porcus, -ī m: pig, hog
puls, pultis f: porridge, pottage, pulse
hinc adv: from here, hence; from this time; thereby
niveus, -a, -um: snowy, white
grātus, -a, -um: pleasing, pleasant, agreeable; dear
corōna, -ae f: wreath, garland; crown, halo

1. Lūcānia: The sausage itself is speaking, therefore the use of veniō.
2. hinc mecum
   grata: according to Apicius, the sausage was made of minced pork flavored with pepper, cumin, savory, rue, parsley, and bay leaves.

*Martial's title

These next two epigrams are interesting because they represent gifts we might never consider and because Martial is once again, ironically, speaking as if he were the gift itself.

DAMMAE*

Dente timētur aper, dēfendunt cornua cervum:
inbellēs dammae quid nisi praeda summus?

XIII.xciv

damma, -ae f: deer, antelope, chamois, elk, venison
aper, aprī m: wild boar
cornū, -ūs n: horn, antler
cervus, -ī m: stag, buck
inbellis (imbellis), -e: unwarlike, peaceloving, powerless, feeble
nisi conj: if not, unless, except, only
praeda, -ae f: booty, spoils, loot, prey, game

1. Dente: "tusk"

MŪRICĒS*

Sanguine dē nostrō tīnctās, ingrāte, lacernās
induis, et nōn est hoc satis: ēsca summus.

XIII.lxxxvii

mūrex, -icis m: purple fish, murex, purple dye
sanguis, -inis m: blood
tingō, tīnxī, tīnctum, 3: wet; dye, color, tint, stain
lacerna, -ae f: cloak, shawl
induō, -uī, ūtum, 3: put on, clothe, wear, assume
ēsca, -ae f: food; bait

1. Sanguine . . . nostrō = purpura.
   ingrate: in sense of "instead of being grateful, you eat us."
2. esca summus: the mollusk from which the purple dye was estracted was edible.

* Martial's title

PĀVŌNĒS*

This is a protest against the eating of a bird as beautiful as the peacock. Since this couplet was to be attached to the gift, a very expensive and a highly prized gift, it should not be taken too seriously. In Varro's time, a single peacock egg cost five dēnāriī (about $1.00) and a whole bird was worth fifty dēnāriī (about $10.00). We know from Varro and Columella that the Romans raised these birds extensively.

Mīraris quotiēns gemmantīs explicit ālās
et potes hunc saevō tradere, dūre, cocō?
XIII.lxx

2. et = et tamen

TURTURĒS*

Cum pinguis mihi turtur erit, lactūca, valēbis;
et cochleās tibi habē. Perdere nolō famem.
XIII.liii

pāvō, -ōnis m: peacock
mīror 1 dep: marvel at, wonder at, be amazed at feel awe (astonishment)
quotiēns adv: how many times, how often; as often as
gemmō 1: be jeweled, glitter, sparkle; bud out; be set with gems
explicō 1: unfold, unfurl, loosen, spread out
āla, -ae f: wing
saevus, -a, -um: fierce, savage, ferocious
tradō, -didī, -ditum, 3: hand over, give up, surrender, commit
dūrus, -a, -um: shameless, harsh, crude, cruel
cocus (coquus), -i m: cook

turtur, -uris m: turtledove

cum conj. with indic: when, as, while, whenever
pinguis, -e: fat, plump, juicy, rich
lactūca, -ae f: lettuce
valeō, -ui, valiturum, 2: be well, be strong, prevail
cochlea, -ae f: snail
habeō, -ui, -itum, 2: have, hold, keep
pardō, -didi, -ditum, 3: ruin, waste, destroy, forfeit, spoil
nōlō, noluī, --, nolle irreg: be unwilling, not want, refuse
famēs, -is f: hunger, starvation; poverty, privation; appetite

1. mihi . . . erit = habeō.
   valebis = vale!
2. Perdere: by eating the gustus of lettuce and snails.

* Martial's title

Section V: The Seasonings. Translate these two epigrams orally with a friend or your teacher.

PIPER*

Cērea quae patulō lūcet fīcēdula lumbō,

cum tibi sorte datur, sī sapis, adde piper.

XIII.v

GARUM SOCIŌRUM*

Expīrantis adhūc scombrī dē sanguine prīmō

accipe fastōsum, mūnera cāra, garum.

XIII.cii

piper, piperis n: pepper

cēreus, -a, -um: waxy, waxen; soft, pliant, flexible
patulus, -ī m: (lying) open, extended, spread out; wide, plump
lūceō, lūxī, --, 2: shine, gleam, glisten; be apparent, appear before one
fīdēcula, -ae f: small bird, "figpecker"
lumbus, -ī m: loin, side
cum conj. with indic. when, whenever, as, while; with subj: when, since, although, if, because
sors, sortis f: lot, casting lots; lottery; chance
sī conj: if
sapiō, -īvī (ii), --, 3: taste, savor; have taste; be wise, have good judgment
addō, addidi, additum, 3: put to, add; increase, give more

garum (garon), -ī n: fish sauce
socius, -(i)ī m: ally, comrade, friend, companion, fellow
expīrō 1: breathe out, exhale, emit; die
adhūc adv: to the point of, up to now; still, now, just now
scomber, -bri m: mackerel
dē prep. with abl: (down_ from, about, concerning
sanguis, -inis m: blood; relations, kin(ship)
prīmus, -a, -um: first
accipiō, -cēpī, -ceptum, 3: receive, get, take, accept
fastōsus, -a, -um: proud, haughty; fine, excellent; dear, costly
mūnus, -eris n: duty, job; gift, present; public games
cārus, -a, -um: dear, precious, costly, expensive

2. garum: Garum was made of the intestines of mackerel and was much prized as a flavoring by the Romans. The finest was called garum sociōrum and came from New Carthage in Spain. Pliny discusses how expensive garum was, saying that it sold for a thousand sesterces for two congiī, twelve pints or six quarts by our measures.

* Martial's title

Section VI: A Dairy Product. The Romans did not utilize many dairy products except cheese. They knew how to make butter, for example, but they used it as an ointment instead of eating it. This reading is about a "big" cheese. Read it with a friend or your teacher.

CĀSEUS LŪNENSIS*

Cāseus Etrūscae signātus imāgine Lunae

praestābit puerīs prandia mīlle tuīs.

XIII.xxx

cāseus, -ī m: cheese
Lūnensis, -e: of Luna, town of the borders of Liguria and Etruria, founded by the Etruscans
Etrūscus, -a,-um: Etruscan
signō 1: mark, put one's seal on, brand, stamp, imprint
imāgō, -inis f: image, likeness; crest; memory, idea
praestō,-stitī, -itum, 1: be outstanding, surpass, excel; offer, present, afford; become surely for
prandium, -(i)ī n: lunch, late breakfast, "brunch"
mīlle num. adj. and indecl. n: thousand

1. puerīs = servīs
2. mille: Pliny says that the cheeses made at Luna were very large, weighing even a thousand pounds.

Section VII: A Wine. Like the selection just before this one, Martial's concern is with feeding the lower classes. Write the translation.

PAELIGNUM*

Marsīca Paelignī mittunt turbāta colōnī:

nōn tū, lībertus sed bibat illa tuus.

XIII.cxxi

Paelignum, -ī n: Pelignian wine
Marsīcus, -a, -um: Marsic; of the Marsians, a people of Latium, notorious as sorcerers and snakecharmers
Paelignus, -ī n: Pelignian, an Italic tribe
mittō, mīsī, missum, 3: send, let go
turbātus, -a, -um: disturbed, confused; turbid, unclear, cloudy
colōnus, -i m: settler, colonist
lībertus, -i m: freedman
bibō, bibī, bibitum, 3: drink, imbibe
ille, illa, illud pron. and adj: that; he, she, it

1. Marsīca = vīna
2. bibat: volitive or hortatory subjunctive
   illa: the antecedent is Marsīca (vīna) in line 1.

* Martial's title

Section VIII: At Last--A Complete Menu! The day after you have a complete two school weeks to work on this minicourse you will have a "display" session with your teacher to translate some of the selections you have just read, including this one, and to answer any questions you may have about Roman foods and meals.

CĒNULA MĀRTIĀLIS

prōmulsis (gustus)

mulsum

vīlēs Cappadocae gravēsque porrī

dīvīsīs cybium latēns ōvis

5 cēna prīma

coliculus virēns ... modo quī relīquit hortum

cēna secunda

pultem niveam premens botellus

cēnula, -ae f: (diminutive of cēna) little dinner, simple meal
prōmulsis, -idis f: dish taken as a relish before a meal (eggs, saltfish, radishes, etc.)
gustus, -ūs m: tasting; relish taken before a meal
mulsum, -ī n: wine sweetened with honey
vīlis, -e: cheap, inexpensive, lowcost
Cappadoca, ae f: Cappadocian lettuce
gravis, -e: heavy, weighty; strong
porrus, -ī m: leek, scallion
dīvīdō, -vīsī, -vīsum, 3: separate, divide (into parts)
cybium, -(i)ī n: tunny, a large sea fish of the mackerel family
latēns, -entis pres. part. of lateō: lurking, hiding, concealed; figuratively: nestled
ōvum, -ī n: egg
cēna, -ae f: dinner, principal meal of the Romans, taken about three or four o'clock in the afternoon; course of a meal
prīmus, -a, -um: first
coliculus, -ī m: broccoli
virēns, -antis pres, part. of vireō: green, leafy, verdant
modo adv: just, just now, lately, at once
relinquō, -līquī, -lictum 3: leave, go, quit, abandon
hortus, -ī m and f: (vegetable) garden; yard
secundus, -a, -um: second, next, following
puls, pultis f: porridge or pottage made of flour: pulse
niveus, -a, -um: snowy, white as snow
premō, pressī, pressum, 3: press, surround, cover, lie on
botellus, -i m: small sausage

4. dīvīsīs: "sliced"
8. pultem: probably had the consistency of a very thick soup.

cēna tertia

tertius, -a, -um: third

pallēns faba cum rubente lardō

pallens, -entis pres. part. of palleō: pale, wan, swallow, greenish
faba, -ae f: bean
rubēns, -etis pres. part. of rubeō: blushing, red, reddish
lardum, -ī n: bacon; the fat of bacon, lard

secundae mēnsae (bellāria)

secundus, -a, -um: second, next; with mēnsa: dessert
mēnsa, -ae f: table; course at dinner
bellāria, -ae f: dessert, including fruit, nuts, confectionery, sweet wine

marcentēs ūvae

marceō, --, --, 2: shrink, shrivel, wither; overly ripe
ūva, -ae f: grape

nōmen pira quae ferunt Syrōrum

nōmen, nōminis n: name, title
pirum, -ī n: pear
ferō, tulī, lātum, ferre irreg: bear, carry, bring
Syrus, -ī m: Syrian

lentō castaneae vapōre tostae

lentus, -a, -um: slow, motionless, inactive, lingering
castanea, -ae f: chestnut
vapor (vapos), -ōris m: vapor, steam, heat
torreō, torruī, tostum, 2: dry, parch, roast, toast

15 vīnum tū faciēs bonum bibendō

vīnum, -ī n: wine
facio, fēcī, factum, 3: do, make, create
bibō, bibī, bibitum, 3: drink, imbibe

cōmissātiō

cōmissātiō, -ōnis f: reveling, noisy time, the social hour, period of entertainment

vīnum

nōbilēs olīvae Pīcēnī modo quās tulēre rāmī

nōbilis, -e: wellknown, outstanding, famous, noble, fine
olīva, -ae f: olive, olive tree, olive branch
Pīcēnum, -ī n: Picenum, district in central Italy on the Adriatic which produced fine fruits and oil
modo adv: just, just now, lately
rāmus, -ī m: branch, bough, twig

fervēns cicer

fervēns, -entis pres.part. of ferveō: boiling, hot, burning
cicer, -eris n: chickpea, edible pea-like seeds

tepens lupīnus

tepeō, --, --, 2: be warm, be lukewarm
lupīnus, -ī m: lupine, plant of bean or pea family

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16. cōmissātiō: during the socializing and/or entertainment, snacks and beverages were served. The chickpea and the lupine were like our salted nuts, chips and dip, or sunflower seeds.
18. tulēre = tulērunt